

THE TALKING MACHINE REVIEW



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EMI

Josephine Baker

KODISK

TRADE MARK

No connection whatever with Kodak Ltd.

READ OTHER
SIDE
CAREFULLY



For recording on a Columbia Gramophone open the shutters, squeeze the large end of the megaphone between them, and put the megaphone as far into the Horn as you can and keep your mouth right inside the megaphone.



BRITISH
PATENTS PENDING

BRITISH KODISK Ltd.,

(Lic. by Metal Disc Co. of New York)

4 Ainsell Street,

Kensington,

LONDON, W. 8.

READ OTHER
SIDE
CAREFULLY



For recording on a Gramophone, similar to above open the doors and place your megaphone right inside the slats and keep your mouth right inside the megaphone.

P.T.O.



BRITISH KODISK

British Kodisk was a very small part of the history of the record industry in the 1920's. By the vagaries of computerisation details of the small company survive at the Public Record Office while many files of larger companies were destroyed.

British Kodisk Limited (Company No. 185864) was formed on 23rd November, 1922, with a Share Capital of £11, 000. Its principal object was to acquire a licence from the Metal Recording Disc Company Incorporated of New York, and one of its Directors, Albert Dodge, was a New Yorker.

The Registered Office was 5, Copthall Buildings, London EC2 until 17th. October, 1923, when it was moved to 4, Ansdell Street, Kensington, London W8, which appears to have been the works address.

The Directors were: - William Crofts, ALSO the Company Director; William Brown; Albert Dodge, resigned 1st. Nov. 1923; Edward Slade, appointed 1st. November, 1923; Sidney Fowler, appointed 25th. June, 1923.

Only William Crofts had a substantial shareholding.

Of the available Share Capital £5, 755 was issued and funds were sought from the raising of Debentures - in all £8,500 from 2nd. August, 1923. But these Debenture holders soon put in a Receiver on 19th. November, 1923. The Company was finally liquidated on 27th. February, 1924.

BARRY PLISKIN

As mentioned above the company obtained a licence from the Metal Recording Disc Company Inc. of Fiske Building, Broadway and 57th. Street, New York. The American company applied for a British Patent on 30th. November, 1922, and this was granted on 26th. April, 1923, numbered 196634.

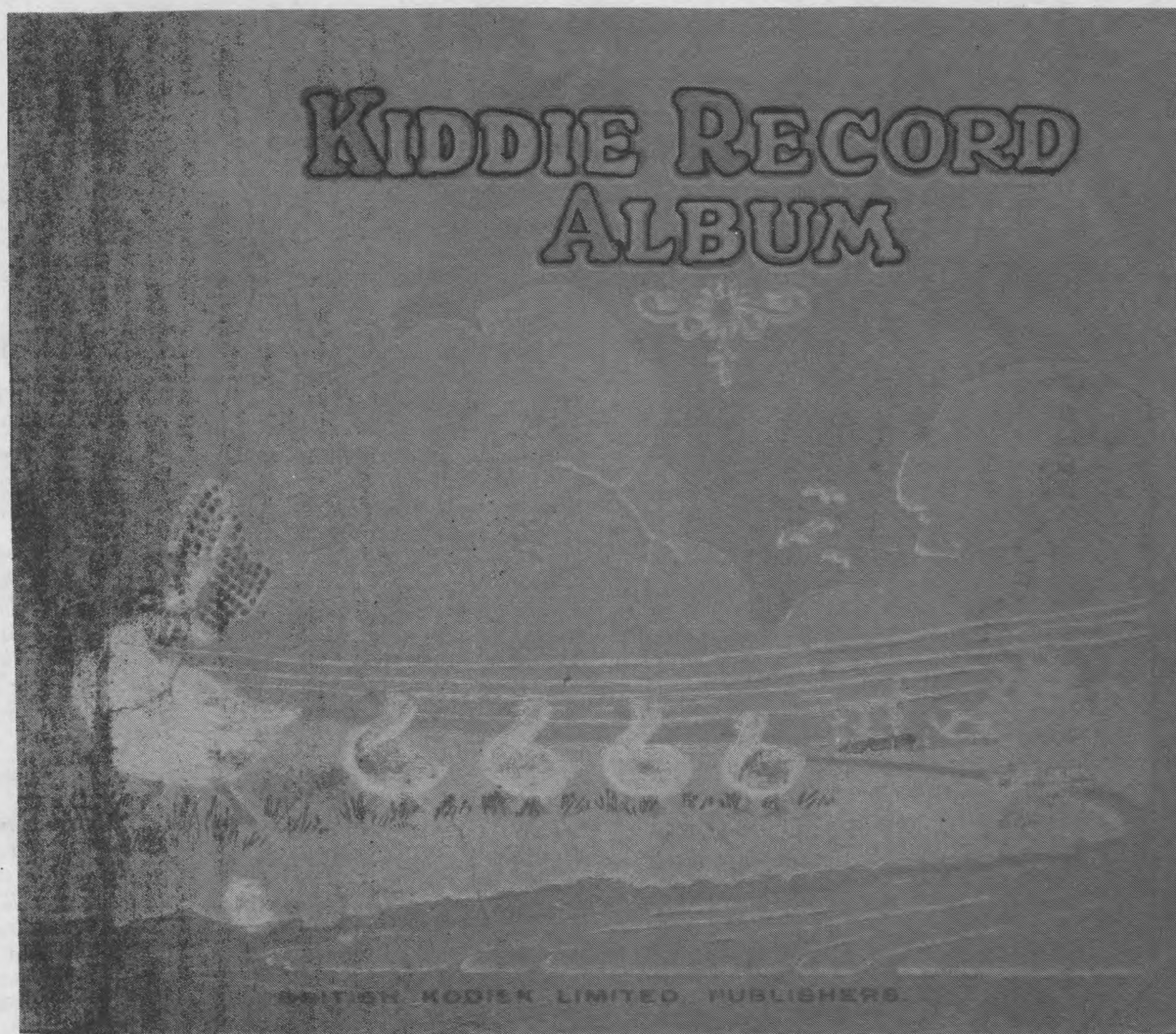
The Patent was for a metal blank, pre-grooved, suitable for home recording on ordinary gramophones without any special equipment. It was claimed that by talking to the soundbox 'sonorous vibrations' would be created and captured.

Kodisk's covers go into further practical detail and one is illustrated. Whether or not the Kodisk needles differed from the ordinary I do not know. The magaphone is of dark brown card about half the relative size illustrated.

I have never heard of a Kodisk with anything on, but then, I have seen very few. However a patent which describes a hole as a 'spindle receiving central aperture' must raise the eyebrow.....

Although the British Company quickly departed, the American did not for another British Patent was registered by them on 5th. July, 1928 (No. 320109) suggesting some success.

Kodisk blanks are six inches diameter with a paper label in off-white, and mostly red printing. The covers give the instructions and also the clue to another problem the company let itself in for.



The first slogan used was "A snapshot of your voice" - the company was forced to disclaim the intended confusion with Kodak and change the promotion to "Hear yourself as others hear you". Apart from the alterations pasted to the covers, all the record labels were replaced.

For me the attraction of this company is the shellac set of Kiddie Records. They are single sided and six inch diameter in size. The front illustration is always the same; but each reverse has an attractive multi-coloured label, pasted on, relating to the appropriate rhyme. They are signed G. M. Burd or Helguera.

The main gap in this story is the lack of detail on the American Company and I would be grateful for any information on this or other omissions. Without the help of Roger Thorne the gaps would have been greater - thanks Roger.

The set comes in the form illustrated album and is:-

- | | | |
|------|-------------------------|--|
| 1001 | Three Little Kittens | - Miss Dolly King |
| 1002 | Old King Cole | - Mr. Joe Brown |
| 1003 | Mary had a little lamb | - Miss Alice Young |
| 1004 | Jack and Jill | - Miss Dolly King
& Mr. Willie Harrison |
| 1005 | Tom Tom the Piper's son | - Mr. Willie Harrison |

All the recordings have novelty accompaniments with appropriate (and often inappropriate) animal noises.

I would imagine that these came after the home recordings the company was formed to produce and therefore would be dated as c. October 1923. They are probably of English origin.

Columbia Double Disc - An unusual Indian series

by Michael S. Kinnear

In the annals of the sound recording industry, the COLUMBIA record label is without doubt one of the best known internationally. The Columbia Phonograph Co., New York, with several branch offices in the United States of America as well as international branches in London, Paris, Berlin, Vienna, Milan, St. Petersburg and other places, had by 1905, a very extensive catalogue on cylinder and disc records in most European languages, and a large selection of titles in Chinese and Japanese. In the allocation of disc matrix series, the block 1261 to 1350 had been allocated to Shanghai, China, and the block 2000 to 2999 had been allocated to Japan, thus within the first couple of years, the Columbia Phonograph Co., already had a considerable interest in the sales and marketing of Oriental recordings. It is curious that although the Columbia Phonograph Co. had agents in India to market its cylinder and disc machines, and that the company was doing a great deal of business in blank cylinders in India, that it was not until 1931 that the COLUMBIA disc record label was directly represented in India by the establishment of the Columbia Graphophone Co., Ltd., under the direction of Sir Ernest Fisk, at 29 Waterloo Street Calcutta. This company was in itself a branch of EMI, Ltd., represented in India by the Gramophone Co., Ltd., at Dum Dum.

To return to 1905, the Columbia Phonograph Co., Genl., London, was represented in India by Valabhdas Runchordas and Co., 19 Hummum Street, Bombay who marketed COLUMBIA products late 1902 to 1906, basically catering for the "native" trade in phonographs and cylinders until the company was appointed "sole monopolists" in India for the Beka Record GmbH, Berlin. This resulted from a recording expedition in India during late 1905 and 1906 by the Beka Record GmbH recording experts. The agents who served the requirements of the European communities in India were S. Rose and Co., 34 Rampart Row, Fort, Bombay, and T.E. Bevan and Co., Grosvenor House, Old Court House Street, Calcutta. However, neither the Columbia Phonograph Co., Genl., nor any of its agents in India attempted to exploit the very lucrative trade in "native" recordings by undertaking a recording expedition in India, to establish a catalogue or recordings in the vernacular languages.

The first COLUMBIA disc records of an Indian repertoire, were in fact not recorded in India, but resulted from a visit in 1910 to the United States of America by Dr. U. L. Desai and his wife Satyabala Devi, and some of their friends then living in New York under the direct patronage of the Maharaja of Rewa, who governed a small princely state in Western India

and herein lies an interesting story of how these recordings came to be made.

Dr. U. L. Desai, M.D., L.R.C., P&S etc was born on 13th. January, 1869, and eventually became an important Zemindar (land owner) at Valod in Surat, Western India. Mr. Desai travelled to England to further his education in the medical sciences, and appeared for the Civil Services Examination for Ceylon. He later obtained the diploma of an associate of the College of Preceptors of London, standing first in Political Economy. In 1894 he passed the L.R.C.P., L.R.C.S., L.M., (Edinburgh) and L.F.P. & S. (Glasgow) examinations, and obtained the M.B. and B.S. degrees of the Victoria University of Manchester in 1895, which soon afterwards conferred on him the degrees of M.D. and M.S. After practising medicine in England for a few years, he returned to India and established a medical centre in Bombay under the title of Medico-Electric Institute, and had also served as a Military Surgeon for the British Government during the Transvaal War. Dr. Desai also spent some years in America and obtained the degree of M.D. from the Washington University, U.S.A. After returning to India again, Dr. Desai served as chief medical officer in Banswara State Rajputana, India, and then established a medical centre in Valod, where with his wife, Satyabala Devi Desai, specialised in the treatment of diseases by using an ancient Indian method of treatment of taking musical treatment by listening to and feeling the deep vibrations of the Vina, an ancient Indian musical instrument, more precisely known as the Been or Rudra Veena, consisting of two large gourds attached to a very large piece of bamboo that had been fashioned to form an intricate fret board.

Satyabala Devi was born on 16th. November, 1892, the daughter of Rajeshri Sarat Chander Chatterji, a distinguished Zemindat (land owner) of Behar, near Calcutta, and from an early childhood, Miss Satyabala evinced a natural musical talent. By the age of eight she could recite a great number of pieces of religious music from the Samaveda and Astapadi in Sanskrit. Miss Satyabala was educated at the Bethuen College, Calcutta, and by the age of twelve years, had taken on the task of learning the art of Vina playing, and within a few years had mastered, almost to perfection, the manipulation and playing of this most difficult musical instrument as well as learning to play other musical instruments, with the ability to sing without difficulty in Sanskrit, Bengali, Gujarati, Hindustani, Persian and other local dialects of India. Miss Satyabala was said to have mastered some 6000

ADVERTISEMENTS.

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An advertisement from

"The Times of India"
(1901)

Dr. U. L. DESAI, M.D., B. Ch. Vict.,
MANCHESTER, ASSOCIATE, OWEN'S COLLEGE,
SPECIALIST ON DISEASES

OF THE
BRAIN AND NERVOUS SYSTEM

AND ON

DISEASES OF WOMEN AND CHILDREN,

13, FORBES STREET, MEDICO-ELECTRIC INSTITUTE, FORT, BOMBAY,
AND AT NAWAB'S TANK, MAZGAON.

RESIDENCE: SAGAR MEHEL, No. 3, WALKESHWAR ROAD.



Mrs. Shrimati Satyabala Devi Desai



Dr. U. L. Desai, M.D., L.R.C., P & S.

pieces of classical music and had set down notation to almost 4,000 of these tunes. Sometime after 1905, Miss Satyabala Devi married Dr. U. L. Desai, and shortly afterwards assisted in establishing the medical centre at Valod, where disease and illness were treated by her remarkable musical abilities.

Dr. U. L. Desai had served from time to time as the personal physician to the Maharaja of Rewa, H. H. Sir Venkat Raman Singh Bahadur, born 23rd. July, 1876, installed as Maharaja on 8th. October, 1880, aged four years, with ruling powers maintained by the Government of India until he reached his majority. He was granted ruling powers on 15. November, 1895, and ruled the state of Rewa until his death in 1918. Under the sponsorship of the Maharaja, Dr. and Mrs. Desai were sent to America in 1910 with the objective of making recordings in New York, in order to preserve (at least some of) the several thousand airs of Eastern music which Mrs. Desai had committed to memory, including some 288 different melodies (Raga's) that form the foundation of the Indian music mode. Another objective of the visit to New York was to record the Vina which Mrs. Desai played. The Vina was said to have been about 600 years old and had once been played before the Great Mogul Emperor, Akbar (1542-1605), and was reputed to have had special therapeutic qualities.

Besides recording in New York, the Desai's were constantly engaged in lecture demonstrations of their medical and musical techniques, by European, Chinese, Japanese as well as American institutes during the course of their world tour which followed the recordings in New York.

It is not known exactly when the Desai's arrived in America, however, by 22nd. November, 1910, they were engaged in making recordings in the 19100 matrix series, which was used for U.S. recordings. The recordings in this series began on approximately 4th. November, 1910, and continued into 1912. Most of the matrices in the 19100 matrix series were allocated to the A series - for American domestic, and also contained recordings released on the E (European) series, and S (South American) series. The Indian recordings in the 19100 series, were allocated their own N series of COLUMBIA DOUBLE DISC records, and appears to have been the only usage of this particular series.

Out of a total of some 50 recordings made by Satyabala Devi and the other musicians, which included Ustad Piareman, Ustad (Prof.) Chamman Khan and Mr. M. R. Pathan, all of whom are believed to have been Indians residing in America at the time, at least 22 double-sided discs were released in the N series beginning at N1. The quantity of matrices recorded fell far short of the original intention to try to preserve some thousands of airs of Indian music, and certainly far less than the 288 melodies which was hoped to be recorded. These recordings also included a few oddities which had little to do with ancient Indian music, which crept into the recording sessions as they progressed during 1910 and 1911, including:

CORONATION SONG - Crowning of Emperor George Vth at Delhi (Jio Jio Delhi pati) disc No. N 6. Matrix 19618-1-1 - 24th. October, 1911 - by Satyabala Devi. The coronation of His Majesty King George Vth., as Emperor of India, took place at Delhi, in a great open space outside the city of Delhi on 12th. December, 1911.

BRANDY (Comic Song)

Disc No. N14. Matrix 19619-1-1 - 24th. October, 1911 - by Prof. Chamman Khan. This recording obviously refers to the well-known spirit and the use thereof. The use of the title Prof. instead of the more usual honorific title of India - Ustad - meaning Master or learned man, indicates that this record may have been intended for a different audience, less concerned with ancient Indian Classical music.

SONATA BY MOZART

Disc No. N22. Matrix 19672-1-1. 17th. November, 1911 - by Prof. M. R. Pathan. This recording is obviously not an ancient Indian melody (Raga), nor is the piano an Indian instrument,

and is also the last matrix utilised for the Indian N series

From the first recording sessions by Satyabala Devi on the 22nd. November, 1910, some recordings were already on the market in America by January, 1911 and on sale at Messrs. Fuller, Bagley and Beers (Victor Talking Machines and Records) 2106 Broadway, New York City, at \$2.50 each. As the records were on sale at a Victor dealership, it may be suggested that Satyabala Devi could also have recorded for the Victor Talking Machine Company, New Jersey, however, I have found no evidence that she made any VICTOR recordings.

Upon their return to India in early 1913, Dr. U. L. Desai took up the position as personal physician to the Maharaja of Rampur in central India. Beyond 1915 I have no further information about the activities of Dr. U. L. Desai or his musically gifted wife, Satyabala Devi, who does not appear to have continued her career as a recording artist with any other recording company in India or abroad.

These white labelled COLUMBIA DOUBLE DISC records with blue lettering, featured an illustration of Satyabala Devi holding the famous Vina, are often found in India even today, in very good condition, indicating that they were quite popular at the time and have usually been well looked after. Apart from the point that this series of recordings appears to be Columbia's only attempt at securing an Indian repertoire of acoustic recordings, I have often listened to these recordings wondering what the Maharaja of Rewa had hoped to achieve in sponsoring these recordings, for although I have experienced the magic of listening to a modern master of the Vichitra Veena, Shri Gopal Krishna, of Delhi, and know the profound sense of peace and satisfaction that listening to the veena can create, listening to these COLUMBIA DOUBLE DISCS of Satyabala Devi has yet to cure me of my dalliance with all manner of Indian record collecting.

The listing which follows, gives details of all of the Indian recordings that were made in the 19100-19704 matrix series of numbers, extracted from the listing of which most has been printed in Record Research, Nos. 133, 134, 135/6, 137/8, 139/40, 144/5, and 146/7, published between June 1975 and May/June 1977, except for the last few numbers which were provided by Frank Andrews.

A supplementary listing which follows shows the information contained on copies of the actual discs in my collection, and the extended data provided by such discs not evident on the listing published in Record Research. Of the actual discs, I have a dozen, while the remaining numbers were given to me by Mr. Jhaveri, who like the proverbial ship in the night, happened to overhear my conversation with a friend in Bombay, while we were taking chai (tea) in a tiny teahouse off Abdul Rahman Street, in the Bhuleswar district of Bombay during one of my research visits to India during 1978, and kindly volunteered the extra information to me.



Federal Germany honours 100 Years of Emile Berliner's Gramophone and records.

COLUMBIA DOUBLE DISC - INDIAN Series

MATRIX. #	CATALOG. #	APPROX RECORDING DATE	ARTIST.	TITLE.
19128	N 1	22 NOV 1910	Satyabala Devi	DIPUCK
19129	N 1	22 NOV 1910	Satyabala Devi	SAM - VEDA
19130		22 NOV 1910	Satyabala Devi	-----
19146	N 2	5 DEC 1910	Satyabala Devi	ALIYA
19147	N 2	5 DEC 1910	Satyabala Devi	THUMRI
19148		5 DEC 1910	Satyabala Devi	KAFI TAPPA
19264	N 3	23 MAR 1911	Satyabala Devi	DAMRU [VINA Solo]
19265	N 3	23 MAR 1911	Satyabala Devi	BHAIRAVI
19266		23 MAR 1911	Satyabala Devi	TILAK KAMOD
19369	N 4	15 MAY 1911	Satyabala Devi	BHAIRAVI TAPPA
19370	N 4	15 MAY 1911	Satyabala Devi	KAFFI HORI
19463	N 5	17 JUL 1911	Satyabala Devi	KAFFI
19464	N 5	17 JUL 1911	Satyabala Devi	BHAIRAVI
19465	N 6	17 JUL 1911	Satyabala Devi	KASIDA - I - SAMSA
			Ustad Piaremia	
19466	N 6	17 JUL 1911	Satyabala Devi	GAZAL NATIA
			Ustad Piaremia	
19467	N 7	17 JUL 1911	Satyabala Devi	DHURPAD - SINDURA
19468	N 7	17 JUL 1911	Satyabala Devi	TIRVAT - KEDARA
19600	N 8	18 OCT 1911	Satyabala Devi	NAT - MALARI (Bai a na maroro mori)
19601	N 8	18 OCT 1911	Satyabala Devi	DANCE OF GOD - MAHADEO [TANDEO PARAN AND RADHA DANCE] (Dha kititak dha tit)
19602	N 9	18 OCT 1911	Ustad Piaremia	KAVALI KUDUS
19603	N 9	18 OCT 1911	Ustad Piaremia	GAZAL MISTUR
19604	N 10	18 OCT 1911	Satyabala Devi	BIHAG
19605	N 10	18 OCT 1911	Satyabala Devi	BHIMPASASI
19606	N 11	20 OCT 1911	Satyabala Devi	GEET GOVIND [GITA GOVIND JAYO DEO SHASTRI] (Pralaya payodhi jale)
19607	N 12	20 OCT 1911	Ustad Piareman	GAZAL - ORBAL
19608	N 12	20 OCT 1911	Ustad Piareman	GAZAL - AKDASS
19609	N 13	20 OCT 1911	Satyabala Devi	KAFFI
19610	N 13	20 OCT 1911	Satyabala Devi	KHAMACH
19611		20 OCT 1911	Satyabala Devi	DHURPAD - Pilu
19612	N 14	20 OCT 1911	Ustad Chamman Khan	GAZAL - NASHIM
19618	N 11	24 OCT 1911	Satyabala Devi	CORONATION SONG - EMPEROR GEORGE V. [CORONATION SONG - CROWNING OF EMPEROR GEORGE Vth AT DELHI] (Jio jio Delhi Pati)
19619	N 14	24 OCT 1911	Prof. Chamman Khan	BRANDY [Comic Song]
19620	N 15	23 OCT 1911	Prof. Chamman Khan	MIAUN MIAUN [Comic Song]
19621	N 15	23 OCT 1911	Prof. Chamman Khan	NAKDA [Comic Song]
19622	N 16	23 OCT 1911	Ustad Piareman	KASSIDA KUDSI
19626	N 17	31 OCT 1911	Ustad Chamman Khan	DHURPAD INAYAT - RAG BAHAR
19627	N 16	31 OCT 1911	Ustad Piareman	GANJA-JUMUNA - KASSIDA INAYAT
19628	N 18	31 OCT 1911	Ustad Piareman	GAZAL AMIR MINAI (Ankho me noor tera)
19629	N 17	31 OCT 1911	Ustad Chamman Khan	H.H. MAHARAJA YACKWAR JUBILEE SONG
19630	N 18	31 OCT 1911	Ustad Piareman	GAZAL SUFIA [RAG SARANG - GAZAL-I-FAIZ] (Kare hum kiski Pooja)
19634	N 19	1 NOV 1911	Ustad Piareman	BHAJAN - SWAMI SURDAS
19635		?	?	?
19636	N 19	1 NOV 1911	Ustad Piareman	LABU KUSHAKHJAN
19637		1 NOV 1911	Ustad Piareman	BHAJAN INAYAT
19638		1 NOV 1911	Ystad Chamman Khan	PUSTO GAZAL
19639		2 NOV 1911	Ustad Chamman Khan	LAVINI - INAYAT
19640		2 NOV 1911	Ustad Chamman Khan	GAZAL NATIA
19641		2 NOV 1911	Ustad Chamman Khan	MAULUD SHARIFF. Part 1
19642		2 NOV 1911	Ustad Chamman Khan	MAULUD SHARIFF. Part 2
19643		2 NOV 1911	Ustad Piareman	NATE KCHBUBE KHUDA
19644		...	Ustad Piareman	KASSIDA - E - MAKDUM
19645		2 NOV 1911	Satyabala Devi	DHURPAD PILU
19646		2 NOV 1911	Satyabala Devi	RAGINI MALHAR
19647	N 22	2 NOV 1911	Prof.M.R. Pathan	DUSSEK SONATINA [SONATINA by J.L DUSSEK]
19665		16 NOV 1911	Ustad Chamman Khan	KALANDARI
19666		16 NOV 1911	Satyabala Devi	TILAK KAMOD
19667		16 NOV 1911	Satyabala Devi	DEVGIRI
19672	N 22	17 NOV 1911	Prof.M.R. Pathan	SONATA BY MOZART

THE TALKING MACHINE EST 1971, We always have at least 250 machines in stock, also spares, 78s, literature, accessories. We are open every day except Sunday. We also buy in any quantity anywhere, anytime. Our current stock includes: 3 Liorets, 2 Edison Coin Slots, 2 "Operas", 2 Klingsors, 1 Lumiere, 20 Different Toy Gramophones, 1 Edison Eclipse (needs restoration), 1 Coin Slot Gramophone, 1 Melba Brass Horn Gramophone, 4 Wood Horn Gramophones, 2 Diamond Disc Machines. Many Horn Gramophones, Phonographs, etc, etc. **The Talking Machine, 30 Watford Way, Hendon, London NW4, England. Tel: 202 3473 Daytime. P.S. Early Sewing Machines, Typewriters, Organettes, Music Boxes, Radios, TVs also Bought, Note our Phone Number.**

HOWARD HOPE has moved out of Grays Market and is in the course of opening a shop very close to Hampton Court Palace. This should be ready by February. To see if you can visit — check by phoning my home (01) 398/7130. A full advertisement will appear as soon as I am properly organised. I am still enthusiastically buying away, so if you have anything to dispose of wherever you are call Howard Hope (01) 398/7130 or write to me at home, 19 WESTON PARK, THAMES DITTON, SURREY KT7 0HW.

GAUCHO

Rainer Lotz

An early Brazilian record label

In 1986 I spent a few days in Porto Alegre, the capital of Rio Grande do Sul, the federal state of Brazil which borders Argentina. This part of the vast Brazilian territory is oriented towards the south. Most people are bilingual or have at least a working knowledge of Spanish. From Porto Alegre to the Rio de la Plata and beyond stretches flat cattle country, the home of South America's cowboys - the gauchos.

Gacho music is entirely different from the types of music which we Europeans normally associate with Brazil, such as samba or choro. Except for an occasional tango, gacho music has little or no Afro-American influences and is dominated by European waltzes and polkas.

Brazil's pioneer record companies were located in Rio de Janeiro. Foreign - mostly German - record companies contracted local agents to record on the spot. The actual records were pressed abroad and then shipped back to Brazil sometimes as customs pressings using special labels for Brazilian trading houses. Up to the World War I the best known record brands were probably Casa Faulhaber (linked with Favorite), Casa Figner (linked with the International Talking Machine Company et al), Casa A.O. Bogary (linked with The Gramophone Company), and Casa Julio Böhm (linked with Bumb & König).

All these record companies catered for the Lusitanophone "northern" states of Brazil. This must have annoyed Saverio Leonetti, an Italian immigrant who ran an electrical appliances shop known as Casa Electrica at Porto Alegre's rua dos Andradas 302. His line of business included the sale of imported gramophones - but there were few records to appeal to local customers. Leonetti decided to rectify the situation. On 2nd July, 1913 he registered his own record company with the local Chamber of Commerce.

Earlier attempts to record gacho music were none too successful. In 1908 Fred Figner recorded some tunes for Casa Hartlich in Porto Alegre. They were processed in Hannover for distribution by Casa Edison in Rio de Janeiro. In 1911 Theodor Hartlieb registered the trade marks Caruso Record and Lanza Record with the Chamber of Commerce in Porto Alegre, but those two labels probably never got beyond the planning stage. According to local press reports Fred Figner tried to market a Disco-Riograndense in 1913, to be processed by the Odeon works in Rio de Janeiro, which he controlled.



It appears that Figner was beaten by Leonetti, for on 4th. July, 1913, the latter announced in a local newspaper, 'A Federacao', that he and his partner Oscar Bernhardt were to launch a new record, aptly named Disco Gaucho. The original label design features a gaucho on horse-back, accompanied by his dog; he has just ridden up a lane through flat grassland from a river with wooded banks in

in the background (the Rio Grande do Sul?).

This label design is almost identical to one for which a trade mark was applied for on 24th. July, 1912 by Mengers & Company of Hamburg, Germany. The Warenzeichenblatt announced in its October, 1912 issue that the trade mark was indeed granted on 11th. October, 1912. In their application Mengers & Co. stated that they were an export/import business specialising in talking machines, spare parts for such machines, and disc records. The trade mark was registered for Gaucho Relampago. The facsimile label reproduction states "Made in Germany". I have never encountered an actual Gaucho Relampago record and am, therefore, unable to confirm its existence. Possibly it was imported by Leonetti's partner, Bernhardt, if indeed it existed.

On 18th. July, 1913, the 'Diario Oficial do Distrito Federal' carried a note saying that the records, although recorded in Porto Alegre, would be pressed at the recently-founded Odeon works in Rio de Janeiro. Perhaps Figner and Leonetti had reached a gentlemen's agreement. Almost a year later, the 7th. June, 1914, issue of 'Correio do Povo' advised that the recording activities "will soon commence in the new factory premises at the rua Sergipe 9", in the Porto Alegre suburb of Theresopolis. The same paper also carried advertisements.



Discos "GAUCHO"

(REGISTRADO)

NOVA MARCA BRAZILEIRA, de chapas para gramophones, executadas e gravadas unica e exclusivamente para a casa

A ELECTRICA

Saverio Leonetti - Andradas, 302 - Telefones—

Retiramos a primeira e grande parte, que está sendo apreciadissima. Todas as musicas do maestro rio-grandense Pedro Borges, da grande banda da Brigada Militar do Estado e de muitos outros autores.

Successo sem precedentes. Vamham ouvi-los e apreciar a sua beleza. — Catálogos gratis.

Podidos ao editor-proprietario — Saverio Leonetti

A ELECTRICA

Andradas, 302 - PORTO ALEGRE

The formal opening of the factory was attended by the Italian consul, Cav. Beverini, and some other notable local personalities, including General Joao Batista Mena Barreto. The General commanded the military brigade of Rio Grande do Sul. A quartet composed of members of his regimental band was ordered to perform for recordings during the celebrations, which were then immediately replayed. One has to assume that by so doing those historic wax platters were also immediately destroyed . . . Be that as

it may, by early August, 1914, the first two dozen titles were ready for release. The selections mainly consisted of dance tunes: waltzes, schottische, polkas, etc.

The company may not have existed for long. Leonetti was taken to court by Figner over copyright quarrels. Eventually his enterprise was bought outright by Odeon. During its short span of life the Disco Gaucho was available on both single- and double-sided discs. There were many different series, and several label designs, two more of which are reproduced.



Sources

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The Three Rascals

(See next page)

The Three Rascals "America's Greatest Ragtime Comedians"

Out of the many singers of 'ragtime' songs in the years prior to World War 1 I have always considered this group to have more merit than most. Back in 1969 in Collecta Magazine 4 I had a few words to say about them (partly wrong). Ten years later Brian Rust included an incomplete list of 28 titles in his Music Hall book. In his 1985 'German Ragtime & Prehistory Of Jazz' Rainer Lotz includes an account of the various groups to bear the names Three/Two Rascals but included only one Jumbo as he restricted his book to

records pressed in Germany. . My own research indicates that other issues were pressed in Germany or England depending entirely when they were pressed.

The original Three Rascals were Charles O'Donnell, Monte (or sometimes Monty) Wolf and Walter Kaufman. I believe all three were white Americans. Later recordings for Regal and Zonophone by the Two Rascals are thought to be Charles O'Donnell and Eddie Fields accompanied by Jesse Jacobson on piano. We know that one of the original three played the piano on the Three Rascals records and in view of Jesse Jacobson's presence on the Two Rascals recordings one would assume that O'Donnell wasn't a pianist. The fact that he is sitting at the piano in the photograph of the group which appears in the Encore annual confuses the issue but I can think of many band photographs with musicians holding unfamiliar instruments.

All 46 recordings were made for the Jumbo Company and there appear to be five sessions spread over a period from approximately December 1912 to May 1914. Not all three sing on every recording and at least one, Lxo2893, consists of a vocal solo with piano accompaniment.

London c. December 1912				
Lxo2180	A28322	Ragtime Melodies (G.Hodgkin)	Jum 947	Colis 492
Lxo2181	A28323	Waiting For The Robert E.Lee (Muir)/		
		Take Me To That Swanee Shore (Muir)	Jum 947	
Lxo2182-2	A28324	Hitchy Koo (Gilbert & Muir)	Jum 946	
Lxo2183	A28325	Banjo Joe (Ted Morse)	Jum 946	Colis 492
Lxo2184	A28326	I Want To Be In Dixie (Berlin,Snyder)	Jum 948	
Lxo2185	A28327	You're My Baby (Brown,Ayer)	Jum 948	
Lxo2186		Alexander's Ragtime Band (Berlin,Snyder)	Jum 966	Valkyrie 316
Lxo2187		The Gaby Glide (Pilcer,L.Hirsch)	Jum 965	Scala 419
		The Ragtime Jockey (Berlin)	Jum 964	
		Ragging The Baby To Sleep (Gilbert,Muir)	Jum 964	Sc 419
Lxo2190	A28366	The Ragtime Violin (Berlin)	Jum 966	Sc 418 Valkyrie 316
		That Beautiful Band (Goetz,Berlin)	Jum 965	

London c. March 1913				
Lxo2340	A28367	When The Midnight Choo Choo Leaves		
		For Alabam (Berlin)	Jum/Robeyphone 1078	Sc 466
Lxo2341	A28372	The Wedding Glide (Louis Hirsch)	Jum 1065	
Lxo2342		The Ragtime Goblin Man (Sterling,H.VonTilzer)	Jum 1067	Sc 418
Lxo2343	A28370	Baboon Dance (Cooper)	Jum A-276	Colis 510
Lxo2344	A28371	Snooky Ookums (Berlin)	Jum/Robey 1071	Colis 510
Lxo2345	A28368	Ragtime Soldier Man (Berlin)	Jum 1065	
Lxo2346	A28373	On The Mississippi (Carroll & Fields)	Jum/Robey 1078	Sc 466
Lxo2347	A28375	Hello,Hello,London Town (Murphy & Marshall)	Jum/Robeyphone 1071	

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THE THREE RASCALS

(same session)

		That Ragtime Dinner Time Band	Jum 1067	
		(W.Chandler,W.E.Harris)		
Lxo2349	A28376	Mickey Rooney's Ragtime Band	Jum A-276	Colis 531
		(Murphy,David)		
Lxo2350	A28378	Way Down South (G.Farnman)	Jum 1089	Sc 467
Lxo2351	A28377	Floating Along On The Alabam (von Tilzer)	Jum 1089	Sc 467
		The Ragtime Suffragette	Jum A-153	Colis 531
		(H.Williams,N.D.Ayer)		
		Band, Band, Band	Jum A-153	

London c. December 1913

Lxo2500	A28406	They've Got Me Doing It Now (Berlin)	Jum 1098	Sc 505
		Melinda's Wedding Day (Piantadosi)	Jum 1099	Sc 505
		Someone's Coming To My House (Berlin)	Jum 1099	
		My Sumurun Girl (Al Jolson,L.Hirsch)	Jum 1111	
Lxo2504	A28409	Ragtime Cowboy Joe (Muir,Abrahams)	Jum 1098	
Lxo2505		I Love Her,Oh!Oh!Oh!	Jum 1124	Colis 577 Sc 521
		(McCarthy,Monaco)		
		That Naughty Melody (C.W.Meyer)	Jum 1111	
		Pullman Porters On Parade (Abrahams)	Jum 1124	Sc 521

London c. February 1914

Lxo2706		He'd Have To Get Under,Get Out	Jum 1138	Colis 570,577 Sc 564
		And Get Under (Abrahams)	Silvertone 399	
(The following Scala record may well be the same as above - I have not yet seen it)				
		He'd Got To Get Out And Get Under (Pether)	Sc 540	
		International Rag (Berlin)	Jum 1138	Jum 1150 Sc 555
Lxo2708		Why Do You Hang Around	Jum 1162	Colis 616 Sc 565
Lxo2709		You Didn't Want To Do It, But	Colis 570	Sc 540
		You Did, Kid (Haines,Lutzen)		
		Down In Chatanuga (Berlin)	Jum 1150	Sc 555 Sc 564

London c. May 1914

Lxo2889	A28516	The Flower Garden Ball (Jerome & Schwartz)	Jum 1177	Sc 575
		You've Got Your Mother's Big Blue Eyes	Jum 1162	Sc 565
		(Berlin)		
		You're The Most Wonderful Girl (Abrahams)	Jum 1183	Sc 644
Lxo2892	A28519	I'll Make You Want Me (Long,Pelham)	Jum 1177	Colis 616 Sc 575
Lxo2893		You Can't Get Away From It (J.Schwartz)	Jum 1199	Colis 638
			Sc 585	Silvertone 399
		Some Of These Days (Brooks)	Jum 1183	Sc 644
		While They Were Dancing Around	Jum 1199	Colis 638 Sc 585

All Coliseum & Scala issues bear an F (for Fonotipia) on the label which shows they were pressed from Jumbo masters. They do not have the A28000 control numbers either on the label or in the wax.

This listing would not have been as complete as it is without the help of Frank Andrews, Mark Berresford, Johnny Hobbs & John Watson to whom I am extremely grateful.

Arthur Badrock



Five - inch Berliner Discs

by Ernie Bayly

In 1974, when listing the then EMI collection of gramophones and phonographs I spent much time examining, researching and listening to 5-inch Berliner discs. I handled over 50 titles from various collections.

The then Archivist at EMI, Leonard Petts, assured me that evidence there shows that Kämmer und Rheinhardt, Waltershausen, sought permission from E. Berliner to produce the little records and hand-cranked Gramophones in 1889 and correspondence involving Joseph Berliner verified that a succession of various titles was available until the latter bought up all the 5-inch discs and Gramophones that still existed at Kämmer und Rheinhardt, ready for the introduction of 7-inch discs into Europe at the 1897 Leipzig Fair.

The first 5-inch discs were pressed by the Rhenisch Gummi und Celluloid Fabrik at Neckeran, near Mannheim, and a "legend" to this effect was pressed around the rim on the reverse. There was no Waltershausen anagram on the front. They appeared to have more celluloid in them than those coming later.

The second type were black, presumably more or all vulcanised rubber, but no "legend" on the reverse and still no anagram.

The third type were black and had the anagram, but no "legend".

There is no way of knowing whether type two and three were from the same pressers. But appearances suggest that they were. Many of those not having the anagram impressed on the front have it "rubber-stamped" on the label on the back which contains the words or title. The colour of the ink is that shade of violet which was formerly very much used for rubber stamping.

Because Kämmer und Rheinhardt's business was principally high-class dolls (in fact right until 1940 when their factory was taken over by one A. Hitler & Co. for other purposes) I researched German dolls (the inanimate type), K u. R's in particular.

I looked at German patents on dolls. I came to the conclusion that at least at the early period of the 5-in. Berliner discs K u. R were "buying-in" the heads for their dolls, even if they later made their own in both the pink and sunburnt varieties. I then waded through the German trade-marks registers from as far back as I could go (the mid 1870's I think) until the first few years of our present century, looking for a firm which could mould or press in a material the same or similar to that of the 5-inch discs, irrespective of what article, located in Waltershausen, or which had its offices there. My belief is that the anagram on the last type of disc refers to the firm which actually pressed that type.

Eventually I found reference to the firm T or J. D. Kestner (Jun)¹ in Waltershausen which in 1889 was granted a trade mark to be applied to rubber toys. Thus I humbly submit that the K C G F on the anagram stands for Kestner Celluloid (und) Gummi Fabrik & that they pressed the second & third types of Berliner records as sold by Kämmer und Rheinhardt. Perhaps a reader in the German Democratic Republic can confirm or deny this theory.

The "anagram" appeared in slight variant forms, with the letters facing other ways - which readers may have noticed. There were also zinc records, which are rather uncommon.

While it is generally agreed that Emile Berliner's own voice is heard on many of the first 'set' of 5-inch Berliner discs, is there any proof where they were recorded? As his family and brothers were still in Hannover, could he not have recorded them for Kämmer und Rheinhardt in Germany? The lady and gentleman who speak on later issues sound like Germans who have learned their English in England. They could well have recorded in Germany. In fact, is there proof that any of the discs sold by Kämmer und Rheinhardt were recorded any where other than Germany?

Although 31, Maiden Lane, London, was the first home of the infant Gramophone Company, the staff BEFORE the Gramophone Company was formed were selling imported discs and machines from rooms in the Hotel Cecil, in The Strand, from 1897, and prominent among them was John Watson Hawd. Emil Berliner was in London and Leipzig, among other places, in that year. One can see the logic of taking offices in Maiden Lane, because it was just a few minutes walk from the Hotel Cecil. Rules Restaurant was important as an excellent provision of meals so close to No. 31 not only for Gramophone Company staff, but also for actors and actresses, some of whom were persuaded to make the early records.

- 1 The German Trade-marks Directories for this period used the old Gothic lettering, and owing to an ink smudge I was uncertain whether the initial was T. or J.



Jumbo label photograph by John Watson

VINTAGE LIGHT MUSIC SOCIETY. For the enthusiast of light music on 78 rpm records. Send 55p for sample magazine and details of membership to: STUART UPTON, 4 HARVEST BANK WEST WICKHAM, KENT. Annual Sub: £2 surface mail to all.

BILLY WILLIAMS (1878 - 1915)

by DAVID MOORE

Without doubt, Billy Williams was the first recording artist who understood how to make a record not merely a pale imitation of a music hall stage act but a sound triumph. His wife, in an interesting letter printed in 'Hillandale News' (1963) admitted that records were his making. Some of the early issues of this magazine yield an appreciation of his art, but perhaps the finest tribute says:

"Turn on one of his gramophone records. . . his infectious gaiety is still a living thing when his chuckle comes out of the disc. He was one of the first to excite gramophone fans, for he had that knack of putting his whole soul into the recording which makes you feel the singer must be bodily present inside the box." (Music Hall Memories, Part 10, 1935)

That art is the subject of this study: we will examine the reasons for his success and glean much information from the patter that accompanies many of his records. Some Music Hall stars were able to talk, but Billy confided. Many mumbled where Billy laughed. He it was who could adapt, and his changing moods can be seen in his many varied records.

Moreover it is important to realise that Billy's performances are more akin to that of a jazz musician: recordings for different companies of the same title reveal a remarkable variety. It is true, as we will notice, that often there was a set joke or statement, but Billy's variations are so many that in general record collectors should not be satisfied with just one version of a song. Contrast for example a star such as the great Harry Champion: he recorded many songs several times over, and it is hard indeed to tell them apart. Billy was adaptable, and in his patter he reveals much about himself, his loves and his contemporaries.

But before we commence, a word on the recordings. I issued in 1978 a discography in 'Gunn Report' 69-79. In 1979, Brian Rust's 'Music Hall on Record' had a useful chronological section on Billy Williams but the definitive issue to date has been 'Billy Williams' (1982) compiled by Frank Andrews and Ernie Bayly. Even this has needed additions, but at least it seems probable that we now know all his song titles, while finds of known issues will surely continue to be discovered for many years. This study will refer to the SONG NUMBERS as issued in this discography (e.g. 1=John, John, Go and put Your Trousers On). When referring to the recording company the following abbreviations are used:

B = Beka (matrices 35578-35582 and 41404-41413)

C = Columbia (matrices 27 thousand - 29 thousand)

E = Edison cylinders

F = Favorite (control number 1 - 67000 type)

H = Homophon (6 thousand, 60 thousand, also on Columbia/Scala 1257 up)

J = Jumbo (matrices starting Lxo. Odeon company, on which label early issue appeared)

P = Pathe

Z = Zonophone

* = Miscellaneous (i.e. B7A type: other obscure items will be noted individually)

(NOTE: It will be appreciated that this is an attempt to identify the source of the recordings for simplicity: in practice there are for example some Zonophone items issued only as on Cinch).

The sign ' is used in quotes to reveal a Laugh, Chuckle, etc.

PERSONAL HISTORY

126F commences thus: "Are you there Billy Williams? Where do you come from? Oh, I suppose you come from Australia." Not startlingly new information, but it at once gives us an insight into his general debunking of everything, often also

himself! He gives more detailed information in 78H saying "I come from Australia, Did you know that? ' Did you see me with Harry Rickards? Out in Sydney and Melbourne? Don't you remember me singing a song entitled I Must go home tonight?"

Other personal information must be taken in the context of the song, and often Billy's conversational style leads him into confidences that we may not necessarily take at face value. We are treated to his childhood memories in 91H: "I remember the time when I was a kiddie (THIS CHANTED)

I used to sit round the table and I'd say to mother "Well what about the silvery spoon tonight? Can I have the silver spoon, mother? She'd say NO! You'll have to behave yourself (THIS IN A STRICT TONE) or else I shall give you a smack in face, you naughty boy.. Oh Mother! You are a naughty girl! Oh mother I love you, I don't think". As he grew up, his attitude to his dear old mother clearly remained at the love/hate relationship, as in this semi-serious exhortation: "Fancy all you young fellows asking your mother can you go out. You don't you young rascals! ' I do... I don't think ' Well I might next week : I'm going to get married ' "(144J). Certainly his comments on courting and marriage (which we will examine in more detail later) must have been made more in optimism although grains of truth perhaps lurk in some of his comments on young girls!

In 48H, recorded in 1909 when he was already married, he wishes: "I'm going to get married meself next week ' . I'm going to get married to a girl with a lot of money ' ." (cp.143J: "I married a girl with a lot of money.") While in another version of this song (482) he perhaps comes nearer his experience admitting "when you're settled down your (PAUSE) troubles begin ' . There's the children to look after and feed and bread and milk to make ' . "Milk to make!": a sign that he could get in a mess with off the cuff remarks just occasionally.

So married life gets the standard Music Hall treatment: "I'm married. Well you can see there's something wrong with me can't yer ' ?" (4H). Earlier he told about his family to the unattached: "I say girls. Fancy me going out on Sunday afternoon ' pushing a little perambulator with two nice children in it . . . I say girls you would have laughed if I was coming home. All the kids were running after me shouting giddy giddy gout". Two children are also mentioned in 33J. Maybe the family had grown by the next count, when numbers appeared to be getting too large for precision: "I've got about five meself, I mean children ! " (40H): though as he had just been talking about girls...! In somewhat similar vein: "I'm a father meself ' . I've got three of them, yes. Three canaries ' " (139Z, very similarly 139P). Something of the family man is brought out in this: "You ought to see me nursing the kiddies at night time and bathing them too ' . I can do anything like that" (114B).

(Editor's comment= Billy had four children; two boys two girls. The youngest was a girl who suffered poorly health all her life.)

But should you believe this would have aged our hero, he does in fact display a marked dishonesty about his age: "Ask Billy Williams in Australia he's seen millions. . . I'm a bit of a devil with the girls so the er people say, I don't know you know ' . Of course I'm 21, I can do as I like now you know. ' What's that? Oh, I might be 22 or 23 ' , say 24 if you like ' " (84H).

Did he enjoy life on the halls? "My word, it's a great life you know, our business! My God(?) it is" (83B). He makes incidental reference to some stars:

Harry Champion (114B): "I say guvnor, have you heard Harry Champion? Ya. Ho, ho, ho, he's a fine singer ' ." (After

Melba, Caruso and Tetrizzini appear in the lyrics.)

Eugene Stratton (77Z): "Come one play the music up boys. Isn't that lovely. Hear that? Sounds like Eugene Stratton." Harry Lauder (147B) and his generosity with his Derby winnings form part of the lyrics of one of Billy's best later songs. In the Beka version having sung about Harry Lauder throwing his money away he adds "Oh I don't think '," Ella Retford (Lxo 2909 on Jumbo 1204) Billy anonymously announces Ella's record: "Ladies and Gentlemen. Allow me to introduce you to Miss Ella Retford. A very old friend of mine." There is some banter between them and at the conclusion Billy asks: "I'll see you at the Palladium next week, eh?" To which Ella replies "Will you? I don't think so." Unperturbed Billy quips "Well the Holborn then '." Whether Ella's answer was as a result of frustration at the several interruptions, and on what basis Williams appears on the record at all must remain speculative. Certainly we know he had just completed a recording session, so most likely he just offered an impromptu helping hand to a friend. (Ella's matrix 36115 Good Little Girl has a comment, surely Billy: "not very often" as she says "I darn your socks.")

It is well known how much of the family earnings were spent on the horses. But he did have a deep affection for the sport: "he loved the jockeys" (Stars who made the Halls p.91) Several songs reflect the romance of the turf. In 131Z having sung about Jean "who loves all the leading jockeys", Billy tells us the song is about "two of the boys '." And two of the very best. Have you seen them? '." Perhaps the two are those mentioned in a long chat at the end of 131H: "Did you hear the way I said Danny Mayer? too?. Very likely Danny Ma-too. . . Old Charley Street's been away for some time hasn't he? '." He concludes with a comment on Charley's talent ("they're off, and he's home"). In 141J he announces "Yes, I'm going to see the Derby. I see the Tetrach chaps. Sorry." Then in 147 the versions have the betting odds, which vary throughout the song. The Rust discography notes 147B must date after the event as Billy says "2 to 1 Kennymore. 2 to 1 Kennymore. 2 to 1 Kennymore. 8 to 1 Black Jester. 10 to 1 Brakespear the King's horse. 20 to 1 Durbar the winner, the French horse." Similarly the Columbia version, 147C: ". . . 100 to 1 Lloyd George's horse 'liar! 20 to 1 Durbar. Come on me lads. The winner all the way from France." However 147Z may be earlier and Billy does not appear to have backed the winner! "5 to 4 the field. 5 to 4 the Tetrach. 4 to 1 Kennymore. . . 100 to 1 Carrickfergus. 100 to 1 Lloyd George. Hello Ike. Hello Joe. Old Joe Barnet, what do you think of the Tetrach? Oh he's a mark(?) . . . I can see the old Tetrach coming down the (PAUSE) hill there, the old rocking horse '." "

His knowledge of other sports is perhaps more hazy: "I'm going to play a game of golf now or something like that, foot ball" (110Z). The disreputable nature of billiards is evident as Billy has to explain to his wife why he's late home: "Of course, I go out sometimes you know. I go to the club you know ' . Play cards and billiards and then I come home and the wife says where've you been to? I said I've been to a Band of Hope meeting ' . Well you all do it you devils you know you've said the same yourself ' " (78J). Maybe the same thought was behind the excuse "don't play cards, don't gamble, don't play billiards or any of those games" (101Z). Nevertheless the truth comes out in his Old Aged Pension song (39H) as he declares I'm about 72 now ' . I play billiards like the other day. I got 72." "Surfbathing is the greatest thing on earth ' " (56Z) perhaps because he met a young lady "mixed bathing ' , surf bathing ' " (74H) at a resort whose name I cannot make out. Another fashion of the era was roller skating, and I think this must be the reference here: "I've got one of the best girls that ever you saw. Do you know what we go in for now? Skating. Lovely game, skating, isn't it? Tisn't when you fall ' " (37Z).

Many are the satirical references Billy makes. Indeed part of his appeal was that he quickly latched on to new fangled things (e.g. the game Diabolo (21) and put down many a whipping boy. Much of the fascination in his work stems from these topical comments.

Fashions:

Merry Widow Hat: "Merry Widow hat they're wearing now ' . We'll have a merry widow hat soon ' " (27Z).

Hobble Skirt: These were tight skirts in 1912. "Fancy wearing a crinoline and getting on a bus on a windy day, whoa ' ! I saw you ' . No you didn't ' . Did you ever see them running for a bus with a hobble skirt on, you know: tiny little steps, triptrap triptrap triptrap ' and falling over just as they get to the bus ' " (120H)

Harem Skirt: "You know my sister was going to wear a harem skirt ' . Fancy me going along with my sister with a harem skirt on ' . Oh it will be alright you know when you go up in the (PAUSE) airship ' , but it would be no good walking about in Regent Street or the Strand" (73Z, also cp 75Z).

Famous People: especially in earlier records:

Lloyd George receives passing mentions, perhaps the most damning being this introduction: "Poor Old England by kind permission of Lord (sic) George" (15Z). His Old Age Pension, the subject of The Old Grey Coat song, comes in for the equally sarcastic: "the old age pension, eh? What a game ' . You want a large family" (39Z). "

Asquith's budget was even more unpopular: "I think someone'll be killing the budget soon ' . When that budget comes into force we'll be full of morals ' . Poor old Asquith ' . I'd like to charge him 4 pence for a, er, pint." (30F).

Chamberlain and the deteriorating state of the country is the theme of the wonderfully patriotic Wake Up John Bull. However the politicians come in for stick and all the versions feature Chamberlain addressing the House on the benefit of tax, and then sitting on tacks to remark "I'm in favour of tax, but I'm not in favour of tacks on private property" (76 All). In 76F Billy comments "Poor old Joey!" But perhaps the most appealing is the more sentimental ending in 76 G: "What's the matter with you? Thet's what we want to know. I suppose everything'll come right one of these days, but it's a long time coming. Buck up old man. Come on John Bull, you've been aslepp a long time ' ."

Keir Hardie is alleged to have remarked "I heard Keir Hardie say Miss Pankhurst" (25H). Which leads us to a look at his debunking of the suffragette movement, at which the great Mark Sheridan excelled.

Miss Pankhurst affectionally known "Miss Swankhurst" (14J) comes in some versions of Here We Are Again. In 63 H she is Miss Pankhurst while in 63Z "there was poor Miss (PAUSE) Swankhurst ' and all her lady friends" (cp also 63 C). Perhaps Billy really supported their cause as he claims "they ought to get a vote. Every woman should have a vote. I don't care what you say, a woman should have a vote, (?) should stay at home too" (40H). Or maybe the truth was that "I've got a suffragette ' . My wife's a suffragette ' " (45Z). But most likely he found some of them rather attractive! "Stick up for your rights. The longer the woman sticks up for her rights there'll always be suffragettes ' . I'd rather have a suffragette than never have a girl at all though ' . There's a lot of you rascals sitting round who's do the same thing ' . So long, see you at the sessions " (31J). Part of Williams' appeal was that he wanted to be universally popular, and in general his ambivalent attitude to the Pankhurst movement is much more muted than many of the other male Music Hall performers.

His encounter with the new King George in the coronation song is marked by extreme mateyness. "What a crowd there'll be at the coronation eh ' ? I'm going to take the wife and kiddies and we'll see the king, God bless him ' , King George.

King George'll meet me and say Hello, how do you do Mr. Williams? I'll say, I'm all right thanks ' I don't think ' "(70C). Meanwhile over in the Pathé studios, the recording manager must have been sweating a bit, as his artist gets in rather deep . . . "What a crowd there'll be at the coronation eh? I'm going to take the wife and kiddies and all the family, aunties and uncles and cousins and ' , you'll see me down at Westminster there and King George'll turn round and say, How do you do Mr. Williams, you make very fine records. I'll say You're a . . . and I'll say I won't and ' we'll have a great time. Here you are Official programme of the coronation." Clearly Billy Williams had a set patter (though it does not come in 70 H & Z) but deviated from it as the mood, and perhaps the time available at the conclusion of a recording, permitted.

His reference to his records is particularly interesting. Later records contain a number of references to the fact the afternoon was his usual recording time (141 P, 143 J, 145 Z). His antipathy to Edison is well-documented and from the evidence of his records it seems that all the companies gave him a great deal of latitude as he wished. Maybe some of his comments on Pathé, as above, are a bit nearer the knuckle, and certainly the following introduction was passed: "I don't care, you don't care and Pathé doesn't care ' " (82P). So it would be a mistake to conclude that one version of a Williams' song is the same as another: while they are broadly similar in many cases they have wide divergences; take for example Spooning with My Girl (Song 37): the Homophon version, as is quite common with this company, has no patter at all. 37J however tells us about his drinking habits whereas 37 Z describes skating. Sometimes we are treated to a repeat chorus, accompanied by the band or frequently solo, and not always do companies provide the same number of verses. Whether this was Williams' decision or the recording manager's is hard to determine. I would guess the latter, if only because Columbia, if any version, sometimes boasts an extra verse; as for example in Song 133 where Jumbo and Zonophone have only two verses, or Song 94 where only Columbia has four verses.

His songs frequently make mention of other topical ditties, including of course his own, which he often sings at the end of a song. One title, 66, has fascinating variations according to the issuing company. Pathé customers could hardly have been expected to comprehend "Let's have a Song on the Homophone"! Most curiously, the Columbia "Let's Have a song on the Graphophone" stayed in the catalogues so long it was eventually issued with the label stating "Let's have a song on the Gramophone". 66Z meanwhile seems to contain an acknowledgement of HMV's earlier dabble into the typewriter: "why the typewriter's got something to answer for eh ' ? It's a wonderful invention you know these Gramophones aren't they ' ? Don't you remember when I used to sing John Go and Put Your Trouser On ' , and Little Willie's Woodbines, I'll Meet You One Dark Night ' ?" It was all a good way of pushing his own records. Not that he could not on occasion be self critical: in both 112 Z and 112 P he bemoans his poor singing voice that day and adding "I'm awfully sorry for singing these songs you know. Of course we have to do something for a living haven't we? Oh yes, it's awfully jolly " (112Z). And, after all, it's a good way to earn easy money: as he quips at the end of Some of the Best, the Jumbo collection of his choruses, in one of my favourite throwaways: "I'm a bit of a gay old dog don't you know. How do you like the choruses? Good? All right then. More money for me! Tata all ' " (106J)

Ragtime he quickly adopted for some songs. His most successful he promotes by asking "when you go back to Yankee land, don't forget the Kangaroo Hop " (128H). Maybe however he disliked those "Ragtime Crazy Fellows " (128 J). He never really made a hit in ragtime. It was more a case of cashing in the latest craze: as with song 115Z on the

Chocolate Soldier: "Have you ever seen the Chocolate Soldier? Not a bad piece is it? I like it very much." In 60 P he asks "you don't know auntie do yer ' ? Well she's Charlie's Aunt."

It was all part of his mass appeal, and he identified with all the activities of the man in the street: "it's grand on a Sunday afternoon to read the News of the World "(47Z) and other papers. To maintain this universal appeal, Williams frequently sings songs about the Irish, Scots, etc. while not forgetting the capital with Why Can't We Have the Sea in London? In fact there are few samples of Irish patter, and these come in the two Irish songs: "Sure, sure she's always waiting for me, always bejabers she is (?)". "Ah sure, look at her bejabers, it was fine ' . . . I spoke Irish ' " (67H). The several Scottish songs all contain intructions on the vernacular. "Did you hear me say toon? In England we say town . . . it's awfu cold the night. I'll be all richt in the mairning ' , my wee scotch lassie" (87P). He then sings John Go and Put Your Trewsers (sic) on! Night is translated for us in 104J: that's a funny word in the middle of the night that's (?) the same as middle of the night ' . "His comment on his "skirtch" is that it "sounds like German ' . I can't speak scotch for nuts ' " (104P). "Worse than German ' " (104Z) is added as an afterthought to "it's a braw bricht moonlicht nicht tonight."

His German may be explained by the surfeit of German influences on the early recording companies. Maybe too, studio comforts were not like today: "It's zu kalt ' , that's in German too cold ' (72 H)." While 66 H concludes: "oh the Homophone . . . wie geht's ihnen? Gooder. That's how do you do in German ' . Most original is the smattering of Jewish he says after a verse of Cohen(92Z) to which he adds "was sagst du?" Italian of course features in My Sweet Rosetta (80), and also predictable is the French in the story of the vicar in Paris (Song 46) where Williams confesses: "Comment ça va ' ? I speak French like an Irishman" (46Z).

Take me back to USA (88) features his attempt at American: "it's some place kid . . . I've got a girl in USA. Well to tell you the truth, I've got girls all over the world. Some in Australia, Africa, India ' : excuse me telling you troubles but you know I feel like it sometimes" (88C). But putting aside these troubles for a minute it seems to me that America was not his favourite audience. "I feel a touch of pity when I think of New York City. When I think of New York City, boys, it makes me fell (sic)(PAUSE) downhearted" (88Z).

But in the UK his popularity was universal. He dabbled in several regional accents, the most common Lancashire, for whom he appears to have had a special affection. I Wish I were Back in Lancashire (117Z) of course has it strong: "By gum lad I wish I waire there the neet thou knowest. I've been in Oldham thou knows and Wigan and by gum she were a champion, lad." Zonophone must have encouraged this for in 27 Z we are treated to an "eeh by gum" and in 47 Z to a "by gum it's a champion chair." Further, in 95Z a final chorus is given in the Lancs treatment. However 47H also reminds us that "it's a lovely chair, by gum lad," and to show his impartiality he gives us an right mixture in 106 J: "Eeh by gum lad, it's champion an all ' . Did you hear that lad, a bit of South Lancashire, aye ' . I've a little bit of Yorkshire and all: here y'are lads ' : git out it road git out it road ' . Good bye everybody. Ya. Dear old London. Ya ' . " I cannot find any other examples of Yorkshire, strangely, but his North East audience were not forgotten as he tells us about his youngster: "He's going to play football next year ' with Manchester United and Newcastle United ' . He's going to be a wee Geordie ' " (15Z). Tongue in cheek, he portrays the masher at the end of 71C: "They're devils those fellows are, those lifeguard chaps ' wot wot wot ' , " and 97Z "You'd see me in Hyde Park with the girls on a dark night wot wot ' ."

(See also his comments on sounding his h's)

Mention of London brings us to the capital city, which features in several songs. But it is in other songs, in fact, that we get the Cockney accent! In one of his familiar plugs for another song, in 26J he asks: "Have you heard that song? I used to sing John Go and Put Your Trousers On ' . Trarsies" This last word in Cockney. Then in the Scottish 87 H Billy gives us a language lesson. "My hairt. In England we say heart ' . . . that always makes me laugh when they say hairt. And my wee braw lass from Glasgie Toon ' . In England we say town and the costers say tarn, come on don't muck us abart ' . "Oh for Another Day at Margate features the day trip to Margate by a Londoner and there are several nice scene setters at the start, the best being this little miniature: "Ah, hello Billy Williams, coming down to Margate? Ya, ya. Come on. All right boys, here you are. Clip your ticket. Come on. Here you are" (122 F). Such touches, Williams knew, would encompass the experiences of many, and no wonder therefore we can indentify so easily with his songs. Surely too, it was the informality, the ordinariness, that straight songs in themselves could not convey, that made him so popular. But also it was this use of the common dialect, and too, the mention of familiar places. In the fantasy, Why Can't We Have the Sea in London, numerous landmarks in the capital are noted, and Billy suggests his own wonderful improvements! But in his patter there are many more passing references.

"Fancy coming out of the Tav you know and diving in the sea and going back in the Tav and having a drink, you know ' and then swimming back down Bond Street and round Oxford Street and Tottenham Court Road and ' fancy all the policemen standing there too you know, standing at the corner..." (83 C). Piccadilly however is preferred in another version "Fancy coming out of the Tav at night time, walking out in to Piccadilly and having a bathe and go back into the Tav and have a drink and see all the girls, the pretty little dears. I love them, curse them. " (83F). And when he's as old as father "you'll see me strolling along Piccadilly an' ' going to the music halls" (113C). Hyde Park, already noted, also has Chanticleer strutting there: "fancy wearing (PAUSE) feathers all over him, going along Hyde Park eh? " (75Z).

The Strand is the backdrop for part of My Sweet Rosetta, as Williams "take-a the monkey down the Strand" (80Z) and "sell bananas down the Strand" (80C). (See also on the Harem Skirt, where Regent Street is also included.) At the coronation the family appears to have its vantage point in the Strand: "You know it's very funny to see us all walking down the Strand singing" (70C). However Williams clearly intends to be at Westminster if we are to believe other versions: "You'll see me down at Westminster" (70P); "you coming up to see the coronation mother? I'm going to pick (?) a stand near Westminster " (70Z). And Big Ben seems to fare no better than the politicians! When a band plays an imitation clock (97P) the remark is "that's a funny clock isn't it ' ? Sounds like Big Ben ' . " Still, he knew his way about Town, for 14J starts with "Saturday Night down the Mile End Road."

Other towns in Britain get their attention to. Brighton is a natural focus for Why Can't We Have the Sea in London? He confesses "I was down at Brighton last season. I was throwing pebbles at the girls and you know . . . " (83P). But what he left unsaid (lack of time?) he reveals in 83 J: "You ought to have seen me down there last season, when I was down at Brighton, no telling (??) . . . on the sands holding hands, we were throwing pebbles about and ' (PAUSE) (??) I'll tell you later on. Goodbye ' . "Clearly we are expected to fill in the details ourselves: "off you go to Brighton and sit on the beach and throw pebbles at each other and a lot of (PAUSE) you know tommy rot and ' " (83B)

We have already seen note of two football teams, but another product of Manchester wins his approval: "I had 24 kisses or 25 ' . Some jolly nice girls there too ' . Some from Manchester and Glasgow ' " (119H). Glasgow of course is also the title of Song 87. Over the water "Belfast" is interjected after he has sung "There is a happy land far far far away" (143J). And another girl friend lives here! "I've got a lover ' , I've got a lot of lovers ' . I've got one in Dublin and Belfast and Australia and ' I can't tell you the other places ' " (5Z). Another version of Dublin is in Jean from Aberdeen, where four versions all have Billy admitting "I'm a Scotsman from Dublin!"

Further afield, Paris of course is the theme song of 46: "It were a gay old place is Paris" (46Z). But Moscow also is mentioned, though only for its rhyming twang in "if I must go ' , to Moscow ' " (38 Polyphon). And in 64H we range even further afield for a list of the girl friends: "I've got a grand girl now ' , I met her in Africa ' or Australia or somewhere, I don't know!" "Good old Australia" (50 Winner) evidently retained his affections, no doubt because "you might be able to do it in Australia, but you can't do it in England ' (75Z). Elsewhere, we have previously noted the William ' attitude to USA. Japanese music is even given recognition, in an unfavourable aside (84P).

Such was the universal range of Williams' patter. But while seeking that worldwide recognition through such remarks and through his infectious laughter, he never forgot the ordinary lives of his record buying public. He was for ever telling mother this or that, or exhorting the family to join in a chorus. Mother was the most frequently addressed, and of course she features in some song titles also. Most memorably in song 144: "Fancy all you young fellows asking your mother if you can go out. You don't, you little rascals ' . I do, I don't think ' ! Well I might do next week, I'm going to get married ' " (144Z). Her name is often used in the opening patter: 83 B F P Z, 95 C Z, 125 Z C, and 112 J: "I say mother, where does daddy go when he goes out?" Mother is told to "sing up" (5 Z, 22 Winner: "Merry Christmas mother", 27P, 38F Polyphon, 52Z C, 57Z, 113J, 124Z) ! She is asked if it's a good song (33Z, 69H), "what do you say, mother?" (27J), and is often asked how she is (63B, 141J). Washing of course is part of her concerns: "we can't do without soap and water, mother, can we? (72H). But she still has time to laugh (86F) and frequently to dance, as in the lancers performed in many versions of 54. Mind you in 110 her dancing is akin to "hopping" (cp also 86Z, 132 H). But her more domestic role is touchingly noted in 111C: "What sort of jam do you like mother? Apricot jam or gooseberry jam or strawberry or raspberry with mulberries and ' I like a bit of jam I tell you that. You ought to see me put it on the bread at home ' . Mother's always always asking me for that ' . " She is there to admire her offspring: "You ought to have been there mother to see if we had a glorious time ' . (134J). But maybe her increasing waistline is the butt of his cryptic comment: "I like little ladies to ' . When you squeeze the big ones you have a big job ' , don't you mother?" (13H). The culmination of her appearances comes in 139 (J, P) when along with others in the household, she is invited to sing . . . and does! "That's a pretty good chorus isn't it ' ? I'll haven't (sic) heard anybody sing it yet. Are you there mother? (A female voice replies.) Come on, dear, come and join in the chorus now. Are you ready? Start now. (She sings). That's enough mother. You're in the right key but the wrong room ' " . (J similarly P). The wonderful surprise revelation in 136 that Mother, she's my best girl now, is I hope, more typical.

Dad, of course, also features frequently in songs: usually as a man about town! But also a family man: "poor old father gets the blame for everything in our house lately". (139J). "What do you say, father?" (27Z).

Regrettably in 63H Billy tells us: "come on dad, what's that that you've got the gout?" And "poor old dad" (139P), as with mother, also sings: "Come on Dad, let's hear you sing (dad sings). Oh shut up dad, you're offside dad" (139J).

One other family member is noted in just one version of the Kangaroo Hop: "You oughter see auntie and I hopping all round the room" (110H). Moreover her name is revealed: "There was Auntie Jane out there with a little bathing costume on, a Union Jack on her back and . . ." (122J). Mind you, in 122F it's "oh look at Auntie Lizzie out there Look at that funny (?) bathing costume she's got on!" In fact Williams uses a vast variety of names to widen his appeal, for, how nice to hear him actually mention your name! But certainly his own favourite seems to have been Lizzie in the early days (5H Z, 14J, 22B, 52C, 77Z, 84J, 132 H). "Come on Lizzie, join in the chorus, don't be afraid". I won't hurt yer, I'm a liar you know. I'm not an animal" (27P). "What about, what (sic) do you say Lizzie? What? You do? All right, you young rascal" (69H). Clearly she was a keen one: this is further evidenced in: "What's that? Yes, oh I'm all right thanks, how are you Lizzie? Fine? How's your father? Is he home yet? Oh well, I'll call round then" (86H). However in 54 B'S version, Lizzie is not so in demand: "Come on Lizzie, don't stand there all night. That's your partner. No, not that one, not that one with the whiskers, the fellow with the, moustache. No not that one, the one with the clean shaven face, you know, with the goo-goo eyes, you know - here you are, come on, jump in the middle." Yes, it was through such ordinary domestic trivia that Billy Williams won his way to his public's hearts.

Other ladies are Maggie (song 103, 22 Winner, 141Z), Bessie (14 J), Nellie (52 H), Martha (52H, 77Z), Matilda (56Z: "I'm taking a nice young girl with me too". Not Matilda you know"), and Lily (141Z).

Men's names featured are Tom (22 Winner), Jim (52C), Charlie (53 Z), Bertie (135C), Fred (139 J), Malcolm (143Z), and Harry (14J, 122Z, 145 B: "I say Harry, Harry my dear boy. What are you doing this afternoon? I'm going to cut some snails"). Joe's name is invoked at the start of 113J while Dick gets several mentions (52C, 77Z, 113J, 136 Z). But the most popular name appears to be Bill: when he pauses a and searches for a name, Bill is the one that springs to mind: "How are yer. . . Bill?" (63B) (also: 70P, 87F, 135F H, 136Z). I suppose he would favour his own name. Sometimes, it's not quite clear whether he's really talking to himself: "Good night all, God bless yer. See yer tomorrow. All right Bill" (79H).

RECORDINGS

On page 2133 we noted some of the distinctive features of Billy Williams' individual recordings. We will now investigate individual recordings. We will now investigate in more details some of the songs. A typical example is Mrs. B (71), a song with two verses and choruses, with a patter introduction as follows:

B: "O Mrs. B how you told me you li..... go on boys".
C: (tune playing) "Here we are again". This is a song about Mrs. B."

F: "poor old Mrs. B, I'll curse. . . (tune starts)."

H, Z: merely start with tune and some humming.

There are also comments at half time, as it were, between verses.

B: "The old scoundrel."

C: (hums) You old rascal! what sort of excuse was that?"

F: "Gay young scoundrel".

H: "That's funny isn't it? Poor old policeman".

Z: (hums) Poor old Brown."

The song end has traditionally most scope for variation, and F & H have repeat choruses, which means that in F there is very little patter (only "Poor old Mrs. Billy

Williams".) In Z however, the text is interrupted (a very common practice) by: "Poor old Mrs. B". Fancy Mary Jane eh? Staying out talking to a soldier! How rude!! How shocking!! The naughty girl! "and then concludes by singing. B exhibits another frequent method of ending as Billy repeats the chorus unaccompanied (on this more below) and then starts to talk: "My goodness me". Fancy Mary Jane talking to a soldier all night you know, the saucy rascal". (sings) Fancy the moon grinning at Mary. The saucy cat!! In both examples the method is to sing until a particular facet of the text inspires him to comment, then this is done more or less off the cuff. Nevertheless, it seems that he possibly already has a prepared joke, as the mood takes him. This certainly is the case when we compare

C: "Poor old Mrs. B, you told me. Fancy Brown staying out all night then er, and then this lady to stay out all night, it's a bit rough isn't it? I say, it's a bit rough, it's like sandpaper". (sings) Mrs. Billy Williams. (sings) She was one of the lifeguards too you know, They're devils those fellows are, those lifeguard chaps! wot wot!"
H: "Poor old Mrs. B". She got a rough time of it you know, while old Brown was at home. The old devil used to go out you know and he'd come home early . . . in the morning", like I do sometimes and then the poor old lady didn't go out and do the same (??) you know, it's a bit rough isn't it? I say, it's a bit rough, it's like sandpaper a bit rough". Good bye everybody. Poor old Mrs. B. Billy Williams". Note the ending here, a typical Williams friendly finish.

We see in these examples that it was no precise script that Williams followed in his patter, but rather over many performances how he varied standard comments to suit the occasion and, in the recording studio, this meant principally the time available. On stage, no doubt, he would adapt his comments to the mood of the audience (cp the end of C for example) while in the studio he could only guess at reaction, mixing various successful ad libs he had worked out on stage.

One further song we will explore together, Let's All Go Mad (86), which lends itself to plenty of self parody. Williams very often introduced a song by its title (a relic of the old cylinder days) but just admire how he brings some fun into it! C "Let's all go mad, boys, come on me lads" (hums) (tune) I always say that. Yes he often cues in the band, but notice the variations:

F: "Let's all go mad everybody's mad, come on me lads" (tune) Who goes there? Billy Williams."

H: "Let's all go mad boys, come on we're all crazy" (whistles)

J: "Come on boys let's all go mad, come on join in" (hums) how are you?"

Z: "Let's all go mad boys, come on we're all crazy" (hums)."

B: "Let's all go mad, I'm mad, you're mad, we're all mad! Come on boys (tune). Who's that mad man? Why, Billy Williams (whistles) Here I am again." My favourite!

We will look also at the endings of What's the Matter with Father (94). The C version has an extra verse and as we also get an unaccompanied repeat chorus there's only just time for "well poor old father" before the recording engineer's sweating brow was mopped. Another fairly common ploy is for Billy to pretend he doesn't realise time is up: in Z he sings portions of Serves You Right and John Go and Put Your Trousers On concluding "Oh I didn't know you were finished". Never mind. (he sings) Did you hear that: wore."

F is more a comment on the text, "You ought to have seen poor old father looking at a lady. When the lady came on to dance father said come on, do some more, do some more my dear. I love you very much. Oh curse you!!"

Whereas in H there is a repeat unaccompanied chorus and a more chatty conclusion: "Haven't we got any music with us? Come on boys join in the last chorus with me (?) Ready? (sings) Dear old father. You ought to have seen him standing outside the bathing machine with a handkerchief round his eye and swearing at a girl and swearing at me. I didn't care it wasn't my fault was it? I had nothing to do with it, it

was his own fault and his own business if he likes to go and poke his nose where it's not wanted ".

In P Billy talks to the band and then adds "now let's hear mother sing it," whereupon the band make a very half hearted attempt to sing! Without a 'live' audience, the band are often are the only ones Billy can talk to, though as we have noted, he is very able in the art of making the listener feel closer than the point of a needle. As they play a typical comment is: "isn't that pretty music? Beautiful " (81 C): "hear the clock - doesn't that sound fine? You oughter - you oughter see the man who's playing it!" (97Z). Sometimes a solo is praised (108J, 114B) though the piccolo in 123Z is soon brought back to his proper station: "Play us a couple more bars will you? (music). Oh shut up, shut up, shut up, we don't like it " ". He's more complimentary to the Zono band in 83Z commenting "that's a pretty note isn't it?" It must have been difficult for bands to pick up Billy's changing moods, and especially to know they were supposed to actually play the tune. The common device at the start of the record is for Billy to say "come on boys" or "come on me lads", but at the end, presumably whether the chorus was to be repeated or not was decided in advance. Also I would guess from the evidence that they were consulted if Billy wanted them to do something extra, as for example in 110 C, which is the only version with the band to respond: "You've heard about Alexander's Ragtime Band and the Turkey Trot, but have you heard the Kangaroo Hop?" "No!" (shout the band). (In 110 F it's I'll bet you've never heard the Kangaroo Hop eh?" And 110 H: I'll bet you five pounds you haven't heard the Kangaroo Hop.") 144 has the best banter as the band are primed in Z to shout WHAT and Billy is eventually cajoled into "oh don't kick up a noise like that," and at the end the band get the last laugh (for once) with a final WHAT. In 144 J comes a protracted start: "I shall also to ask the band if they'll play for me. Will you boys? (YES YES YES YES) Oh, a couple of yeses, come on boys " ". Later he tells them "that's right, louder. I heard you!" To help them get going, sometimes he counts 1, 2, 3, as in 121Z, 139P, 141Z, 142C. Whether it was a female member of the band or Billy singing falsetto in 139P, 141Z, (cp 94P) is difficult to decide.

Billy's ending technique was a major part of his recording success. For he perceived that what would hardly elicit wild applause on stage, was just what was wanted in the more intimate medium of the gramophone. Confidences, family jokes and parodies finish many of his records. Sometimes a final laugh tells us he's through. But often he echoes our disappointment as he expresses himself surprised that time is up:

50 Winner: "Hello, I ' , I didn't know you'd finished. Excuse me ' . I'm always up to some tricks you know ' . I'm sorry. Goodnight all ' . 54 P: "Hello, hello, we're finished. I didn't know that ' . Give us a kiss my dear. You won't! All right, well I'll go home to the wife ' . (Compare also 84C "I'm going home now," and 86 J). 54F: "Hello, I didn't know I was finished " ". 63H: "Hello, we're finished ' . I didn't know we were finished I would like that song over again (sings). Goodbye all ' . I'm going home now."

63Z: "Oh, I didn't know they'd finished. Would you believe it? " "

63 B: "Hello, I didn't know they were finished. Never mind, I'm gonna whistle (whistles) ta-ta everybody goodbye ' . (similarly 63 C and compare also 70Z, 91C, 94Z, 96C.)

The bands deserts him in 96C: "Hello - I didn't know the band was finished. Where are you boys, gone out to have a drink? Well, my goodness me, I'll sing it again (sings). Yes I'm coming home all right. Ta -ta bye bye ' ."

He goes one better, (or worse) in 67B: "I didn't know we were finished. My goodness me, I'll get the sack. Ta-ta. I'd li like to say something else but I can't ' ."

This hint of his daring also comes in 39 (B7B) where he adds:

"I'd like to mention something else ' ! " Several times he plays with a word, pretending he's a good boy not to mention it. In 111C & J it's the word "liar": "I never said it." However in 77B (cp 77H) he has to apologise for using "dirty dog": "excuse me for saying dirty. I meant to say Son of a Gun, you know ' ."

In Song 33 sometimes "damn" is sung in the song, sometimes omitted: "I don't give a - I never said damn that time did I? ' I never swore the second time ' . I daren't ' . I would. I'd like to though ' " (33J). Versions of 33F, 33P and 33 (B8A) are fairly similar although the Zonophone version appears to avoid the offending word altogether: "I never said it did I ' ! " (33Z). However this does not appear to reflect a studio policy as in 145 Z Billy is remarking, in an opening strikingly similar to the END of the last recording quoted: "I have had two small ports, I could push a bus over ' . What's that? Music, oh I don't mind, any old damn thing'll do for me. Come on boys' ."

(Bus reference also in 23E.)

The word "shirt" is one he frequently jokes about:

"I never said shirt' did I? (2 H)

"I was going to say something else then but I didn't." (98P: instead of 'White shirt')

"I was only saying shirt there, wasn't I ? Anyway you'll forgive me because I'm one of the boys you know." (109Z) So also 109C: "I've never said it did I ' ? It's only a little joke of mine." (also 109J)

E R R O R S

So much for the deliberate.

Did Williams NEVER blunder? Ernie Bayly's view comes in the Foreword to his discography: "Witnesses in the form of recording engineers and musicians tell how Mr. Williams would usually get a perfect recording of a song on the first "take" *. Now it is clear that Williams WAS capable of producing an excellent first time take, but it would be surprising if he never fluffed, especially when we remember that much of his ending patter was partially ad libbed. Indeed it is interesting how many minor errors that were passed for issue, presumably because the song itself was fine. Some minor grammatical cases probably as a result of being slightly tongue-tied, the observant reader will already have noticed. It is however difficult always to hear Billy's diction (expecially on a scratchy record!), but I list below some instances where I feel a slight error has occurred. Note how in some cases comment is actually made about the mistake, the 'error' being seen as an advantage to make fun of himself.

(* NOTE. The Edison company had its own worries if Billy went to a second take: their hate relationship is chronicled in Hillandale News.)

"Oh you rascal ' ! We had some fun coming home in the carriage ' with the tunnel was - - with the tunnel was coming on you ought to have seen us ' , turn on the lights (he sings) Tickle Timothy. I got mixed up there a bit!" (22P)

A beautiful song entitled I'll Meet You one dark night. I said that twice didn't I?" (30P)

"What do you say Mother? Eh ' ? What about, what do you say Lizzie?" (69H)

"Don't forget to all come to the coronation." (70P)

"Did you hear me nearly make a mistake then? " (78Z) The mistake is not very obvious! Probably the following is another example of his making a mistake deliberately in his singing:

"Johnny Get Your . . I got a bit mixed up there didn't I?" (109J).

But in 143Z he surely does sing some wrong notes. In a lengthy confusing apology he confesses: "You're out of key. Well I can play in key just the same (whistles). Ah that's better ' . Did you hear me make a mistake in that last verse? That wasn't the last verse, it was the other verse, what was that line again (he sings) that's the line if you don't know it. That's quite all right ' . Oh, we do anything up

here. Nice place it is. Yes, oh plenty of money, yes!" There are occasions when the patter temporarily dries up: "Fancy Brown staying out all night, eh? And then, er, and then this lady to stay out all night." (71C) "Father smothered it all over (PAUSE) all over his head!" (24 Z)

There are times also when (not surprisingly) after some patter the band's playing and Williams' singing do not coincide. Listen for example to the start of verse two in 79 H, or the start of 80H, where he would appear to come in too early. And in 110Z at the end as the band plays the coda Williams, on a different track, sings "Come". A mix up with the band also occurs in 77C: "Come on cornets trombones, drums: that doesn't sound like a drum, what's the matter?" Again he turns the mistake into a joke, which is what you would expect from the master of the ad lib. A few instances of 'mistakes' occur which are not the fault of the artist: but are so minor that the record was nevertheless passed for consumption. Play 13Z at the beginning and a flute can faintly be heard tuning up before the introduction. At the end of 27Z Billy can be heard adding faintly "Thank you", no doubt to the band by way of thanks. And most enjoyably at the end of 145B he concludes: What's that? I'm wanted. All right, I didn't say the last part. Goodbye everybody. * Oh dear!" (This oh dear refers to a noise like a hiccup he makes after 'everybody', and there is a sound as of muted laughter from the band.)

POPULAR PHRASES

"Oh dear" or "oh dear oh dear" was one of his most frequent 'fill in' expressions, when other comment was not inspired. He uses it frequently throughout his recording career. "You know" appears more common in the second part. Earlier he used to enjoy singing words, holding the note: e.g. "me-e-e" (33Z, 79H), or "Bi-i-i-ine" (32Z). He commonly draws our attention to his own favourite part of a song with "That's the part I like" (e.g. 124Z end). Another method of drawing the listener in was with a line like "You ought to have seen. . ." as in "You ought to see me in the sea with the girls". The mermaids "Love them!" (145Z). An earlier ploy was "It always makes me laugh", doesn't it you? (5H). "It always makes me laugh when I hear that Let's all Go Mad." (86C) Often too, he will debunk himself having made a statement with a line like "I don't think." But I love his overall wisdom which he conveys to us by reminding us that he is "quite right" (112 H, after verse 1) The best example of this has already been quoted, but from the same superb record (76C) between verses he adds: "He's quite right too, quite right that Williams quite right!" He was too.

G I R L S

The sparkle from many a Williams record comes from his appreciation of the ladies' charms. Of course at times this admiration might conflict with his desired appeal to the family, but it was ever thus: "I can see me waiting for a girl for a long time". I'll bet the sergeant waits for the girls now and again too! And sometimes the inspector! Ah you devils, you all do the same!" (49H). Still Billy is the same: "I'm a bit of a devil you know!" (83B). We've already noted some of the jinks on Brighton beach in this song but notice also: "The girls, the pretty little dears, I love them, curse them" (83F). In 84J they are "the lovely rascals", and in 84P he condemns such behaviour: "He no right to look at a lady bathing van." However he adds immediately: "wouldn't do it. Of course you never know you know!" "Don't you know he's an old rascal"? But he's no worse than anybody else. You've all done it yourselves". I've done it myself too many a time staying out late and - you know " (58Z cp 71H, 78Z). Of course he's kept us in suspense, just what he's talking about, but he IS a man of the world: "Still, I'm a bit of a sport you

know girls" (26Z). In fact "I'm a bit of a gay old dog don't you know" (106J), indeed "I'm a bit of er- I'm a bit of a boulder you know" (93Z). Yes, I'm a devil-may-care kind of a fellow! " (82F).

So let's learn the Williams chatting up technique: "Come on dear, waltz with me. You won't? Ah well then chase me!" (37Z). "I want to steal my arms around your dear little waist poor old Sheila. Don't you love your little Billy, eh? I think you ought to". Oh yes, I'm in a good mood today, you know. I'm in a happy mood, a jolly mood!" (130Z). The problems over staying out late however have to be faced, as we have already seen. "I Must Go Home Tonight". I bet a lot of you fellows are thinking that over, I must go home tonight. That comes home to some of you doesn't it? Many a night I've been late too!" (38H). A kiss however is his usual request: at the start of the splendid 133Z he asks "what's the use of kissing your girl only once a night? Well, I don't know I never kissed my girl for the last four minutes, something like that!" He concludes: "Once! Why I kiss my girl a thousand times every night". Then I kiss her again when we leave. Do you understand what I mean? Does she like it? So do I. Lovely! (he makes a kissing sound) How's that? He thrills: "You know from where to kiss all right". One of those er you know I long ones!" (127C). But, as noted, he has to face up to the inevitable (54P, 54 F) and go home to the wife! Regretfully? Well yes "Come on, so some more, do some more my dear. I love you very much. Oh curse you!" (94F). Still, face the inevitable: "Oh. Mr. Williams". What would your sweetheart say? What would my wife say, never mind about the sweetheart! " (77C cp 77P). We have already commented on this ambivalence, perhaps we should just conclude with him "Poor old Billy Williams!" (32F, 80H, 84J). Instead turn to drink "My girls's a teetotaller and I only drink er champagne!" (37J). No wonder at first hand he can tell us "I know some chaps when they come home a little bit er tiddley at night time! they can't find the keyhole". Sometimes I can't!" (29 Z). We have seen his confession about having two ports in the studio, so we won't be surprised at "oh my head in the morning" (137Z).

But we leave him, as we found him, seeing himself as a joker and as it were jokee, as, in familiar style (14 Kalliope, 14Z, 38 B7A, 60 P, 78H, 142C) he quips "Sound your h's you see with a home. Sounds all right doesn't it? Well, I'm going home. Goodnight everybody, God bless yer. May things go well (?) with yer at Christmas time, New Year oh! a lot of rot!" (38 Polyphon).

To speculate how his career would have developed if he had not died so young in 1915 is beyond the scope of this article. But at that time he was the voice of the popular gramophone. You have only to compare his imitators, Harry Fay is the best, to realise that while they knew patter was the key to success, they were unable to achieve that unique blend of fun, parody and intimacy that was the brilliant achievement of Billy Williams.

* * * * *

We must congratulate David Moore upon this masterly study of the lyrics of Billy Williams' songs and the artist's presentation of them. I am sure that Mr. Williams would be highly flattered by the scholarly analysis.

* * * * *

It is appropriate to recommend an excellent little book by Neb Wolters dealing with the community that grew up at Shoreham (Sussex) where many pioneer English films were made. While dealing mainly with films & their actors/esses it gives a splendid insight into the community in which such as Billy Williams, Will Evans, Arthur Lennard, Florrie Foorde lived, having very comfortable wooden bungalows. "Bungalow Town" is available price £2.40 (inc.post) from Neb Wolters, 9 Swanborough Court, New Road, Shoreham Sussex BN4 6RA/B

JOHN BULL RECORDS and ERCOPHONE GRAMOPHONES

by FRANK ANDREWS

JOHN BULL RECORDS, JOHN BULL GRAMOPHONE NEEDLES and 'ERCOPHONES' were the property of a number of companies, in the British Isles between the years 1909 and 1914. In chronological order those companies were -

- 1) The English Record Company, Limited. No. 105912.
November, 1909 - May, 1911
- 2) The English Record Company, Limited. No. 115064.
May, 1911 - July, 1913
- 3) Schallplatten-Masse-Fabrik GmbH.
July, 1913 - December, 1913
- 4) The Albion Record Company, Limited.
December, 1913, until exhaustion of stocks.

Two subsidiary companies, The East Coast Record Company and The South East Record Company, Limited, also sold John Bull Records, Needles and 'Erco' Gramophones from February, 1910 to May, 1911.

In addition, the following companies were responsible for the supply of John Bull Records and 'Erco' Gramophones, and other supplies -

- A) Beka Records GmbH, through the London Agency, Otto Ruhl Limited.
- B) Max Thomas Schallplatten - Masse - Fabrik und Lohnpresserei, Berlin.
- C) The Irolite Manufacturing Company, Ltd., Inverness Works, Hounslow, Middlesex.
- D) Schallplatten Fabrik 'Favorite' GmbH, Linden, Hannover.
- E) Carl Lindström Aktiengesellschaft, Berlin.
- F) Dacapo Record Co., GmbH, Berlin.
- G) Favorite Record Aktiengesellschaft, Linden, Hannover.
- H) Britannic Record Company, Limited.
- I) Dr. Grunbaum & Thomas A.G., Berlin.
- J) Schallplatten - Masse - Fabrik GmbH, Berlin.
- *) The origins of some John Bull Records remain to be discovered.

The first company, the English Record Company, Limited (105912), was a private joint stock company which later formed a subsidiary private joint stock company named The South East Record Co., Ltd.. The business of these two companies were later acquired by the second English Record Company, Limited, a joint stock company, the former companies going into voluntary liquidation.

Before the first English Record Company, Ltd. received its Certificate of Incorporation in November, 1909, there had been a business dealing in talking machines and records carried on under the name of The English Record Company, at 128, High Holborn, London W.C. This was not a registered company but the trading name of the proprietor(s), whoever he(they) may have been. As can be deduced from the London Directories, this business was established at the High Holborn address at some time between October, 1907, and October, 1908. The premises at 128 were unoccupied at October, 1907 and there is no mention of an English Record Company in the directories before that date. The character of the business carried on by the English Record Company in High Holborn is unknown except that, just prior to its acquisition by the first English Record Co., Ltd., it began dealing in John Bull Records and 'Erco' Gramophones on behalf of the acquiring company. The proprietor of the company at that time was probably Oscar Sattler (formerly a representative manager for Deutsche Schallplatten GmbH in Charlottenburg) for it is reported that he was joined, in partnership, with John James Sallmayer, by October, 1909, with William Herbert Smedley brought in as Manager, the partnership then commencing to operate a particularly distinctive type of business.

"John Bull", the weekly popular magazine, the mouth-piece of Horatio Bottomley, the politician and orator (which it must be stressed, had absolutely no connection whatsoever with John Bull Records), in December, 1913, ran an article on the past history of the English Record Companies and their John Bull Records and 'Erco' machines, which had just been acquired by the Albion Record Co., Ltd., and, having remarked that the company had been founded in November, 1909, said it had been founded by "the genius" who was generally credited with the "something for nothing" trend, and who, within a month, had been joined by J.J. Sallmayer. Who "the genius" was, whether O. Sattler or W. H. Smedley, or even some other person, "John Bull" did not reveal!

J. J. Sallmayer was described as one of the leading lights in the notorious "London Hygiene Institute" which had carried on a "quack" dental business throughout a great number of towns in the Kingdom, having two associates in Oscar Farkasch and J. L. Rosenschein. The lack of skill on the part of their assistant operatives was said to have caused great pain and suffering to their clientele, and this business of the trio was but one of every kind of trick known to them for parting fools from their money! "John Bull" opined that Sallmayer was doubtless glad to find another outlet for his ingenuity in the English Record Co., Ltd.

William H. Smedley, the first Manager of the English Record Company Co., Ltd., was described as an author, and is presumed to have been the brother of W. T. Smedley, a chartered accountant. W. T. had, since May, 1908, held £5,000's worth of Debentures, from a £10,000 issue, in the business of Neostyle Manufacturing Co., Ltd. the manufacturers of Roneo Duplicating Machines, a substantial interest in that company being held by the British Mutoscope & Bioscope Co., Ltd of Great Windmill Street, London W. whose premises also housed the offices of another company named Neostyle Limited.

When the first English Record Company Ltd. went into voluntary liquidation, W. T. Smedley as the largest shareholder, was appointed the Liquidator, yet as late as August, 1922, William H. Smedley was writing to the Registrar of Joint Stock Companies informing him that he was enclosing not only an affidavit with reference to the liquidation of the English Record Co., Ltd. but also the affidavits with reference to the liquidations of the South East Record Co., Ltd., the Mutoscope and Bioscope Syndicate Ltd., Roneo Ltd., the Neostyle Manufacturing Co., Ltd., the East Coast Mutoscope Ltd., The Commercial and Patent Development Co., Ltd. and Roe Steel Castings, Ltd., yet it was W. T. Smedley who had been appointed the Liquidator for at least three of those companies. Such were the involvements that the Smedleys had with the English Record Companies, and others.

Incidentally, Edmund Trevor Lloyd Williams, the Chairman of the Gramophone Company, Ltd., had become a Director of the Neostyle Manufacturing Co., Ltd. in May, 1908.

Nothing is known about Oscar Sattler, other than his former post with Deutsche Schallplatte GmbH in 1907 and his being one of the two Directors of the first English Record Co., Ltd. This was incorporated on 13th. November, 1909, the registered office being at 26. Red Lion Square, London WC., with the business premises of the former English Record Company being kept at 128 High Holborn. The "Talking Machine News" was later to refer to the former English Record Company "which came to grief", as being in Oxford Street, but research has failed to substantiate this. Number 128 High Holborn is fairly near the commencement of New Oxford Street so perhaps this explains the "Oxford Street" address reference.

This new company of November, 1909, had already begun its style of business on 21st. October, before it had received its Certificate of Incorporation. The business consisted of placing out "Erco" Model No.1 machines (made for them by Carl Lindström A.G.) to clients who guaranteed to purchase a stipulated number of John Bull Records (made for the English Record Co., Ltd. by Beka Records or Schallplatten Fabrik Favorite of Germany) and signed a contract to purchase John Bull Records at the rate of at least one per week for the following 52 weeks at two shillings and six pence each. At the termination of the contract the "Erco" gramophone became the property of the client. (By which time he would have paid £6½ for records). Should a client fail to fulfil the terms of the contract he was summoned to the County Courts for judgement, and generally ordered to pay £3-3s. as the purchase price of the gramophone on loan, or to return the machine which would then be placed with another client on similar terms.

This placing out of the "Erco" machines was the "something for nothing" referred to in the "John Bull" article of December, 1913. Later still the "Sound Wave" was to credit J. M. Weitzner with having introduced this type of business into Great Britain, for which he was well-known, but he appears not among the personnel of the English Record Company, Ltd. at the commencement of its business, although he was an inspector for them at a later date.

The English Record Co., Ltd. was capitalised at £3,000 in £10 shares. Directors Sallmayer and Sattler held 25 each as did the Manager, W. H. Smedley. The Company Secretary was A. P. M. Rivolta. On 23rd December, 1909, it was resolved to increase the capitalisation to £6,000 by the creation of 300 £10 cumulative preference shares carrying an interest of 10%. By 27th. January, 1910, there were five shareholders in the Company, Wm Thomas Smedley holding stock to the value of £2,650, John Hadrill with £1,500, and Henry Blake holding £300. The two Directors held their original £250 each.

The main source of supply for John Bull Records, at this time, was from the Beka Records' matrices at the Beka factory in Berlin.

The recording and sale of Beka Records in Britain was carried on through the German Merchants' Agent, Otto Ruhl, of City Road, London EC, whose company was also the Agent for the Carl Lindström A.G., and other German manufacturers. Mr. Paul Offenbacher joined Ruhl's business in 1910 and was placed in the position of Manager for the Beka Records. He later founded the Albion Record Co., Ltd. on behalf of Carl Lindström A.G. and after World War I (1914-1918), founded the Parlophone Company Limited on behalf of the Trans-Oceanic Trading Company of Amsterdam, a Lindström A.G. subsidiary company.

Mr. Offenbacher was responsible for the arrangements for recording the Beka Record artists in the City Road studios in London for Beka Records GmbH of Berlin from which many of the earliest John Bull records were derived.

In March, 1910, the registered office of the English Record Co., Ltd. was moved to 44, Bedford Row, London WC.

The choice of "John Bull" by the Company for the name style of its record, was, to say the least, a "most fortunate coincidence", for in that same October, 1909, when they had begun business in John Bull Records, on the 21st., the "John Bull League", sponsored by Horatio Bottomley's magazine "John Bull", and under his Presidency, held its Inaugural Meeting on the same day at the Royal Albert Hall London, which was attended by a "full house", and at which the music was played and sung by the British Imperial Band of 50 performers, under the conductorship of Mr. W. Darin, R.I.O., with Leo Stormont, baritones, and a choir, the whole being under the musical directorship of Mr. Jimmy Glover of the Drury Lane Theatre.

The John Bull League was organised to eliminate "cant, humbug and hypocrisy" from modern life and substituting "commonsense". A large number of local branches were formed throughout the kingdom, with much fervid support, the activities of which were reported in "John Bull", which magazine also exposed the "unacceptable face of capitalism" wherever it could - the large Prudential Assurance Company, Ltd. being one of its first targets in 1911. (Though the magazine was not "socialist", etc. as we have come to know such terms these days - Editor.)

Thus, in the minds of many, the words "John Bull" already typifying the honest Briton, took on further attributes of all that was good, best and upright in 1909, and the psychological support that the John Bull Records received as a "spin-off" from the activities of the John Bull League and the policy of "John Bull", the weekly periodical, must have been considerable although there was no connection of the records with Horatio Bottomley other than in the independent use of the name, "John Bull".

The John Bull Records, with brown and gold labels, carried a device of a "bulldog's head", in gold, in the upper half of their labels, this in spite of the fact that the mail-orderhouse of J. G. Graves of Sheffield, as early as January, 1909, had been using a similar device on their advertisements for their merchandise, which also included talking machines and records, the bulldog's head being within a circle and the words "Trade Mark" associated therewith. However, their trade mark was not a registered mark.

With the success and expansion of its business, the English Record Co., Ltd., like the John Bull League, opened up many branches of its business throughout Great Britain and Ireland, even spreading into France, and by the time the business "went public", in 1911, there were 52 branches and 27 agencies in England, 12 branches and 1 agency in Scotland 9 branches and 3 agencies in Wales and 3 branches and 2 agencies in Ireland. France had branches in Paris, Lille and Le Havre.

The first week's trading of the Company, before it was incorporated, had resulted in 28 sales with receipts at £20 - 17s. as at 23rd October, 1909. By the time the company was incorporated, on 13th. November, 1909, there had been four weeks' full trading, which had produced 349 sales with receipts at £412- 9s.

THE SOUTH EAST RECORD COMPANY, LIMITED

The South East Record Co., Ltd. was registered on 26th. February, 1910, with its office at 9. Hart Street, London WC., having a nominal capital of £5,000 divided into 2,500 ordinary shares at £1 and 2,500 £1 preference shares carrying 10% interest. There were four directors - J. J. Sallmayer (also a director of the English Record Co., Ltd.) W. H. Smedley (Manager of the English Record Co., Ltd.) W. T. Smedley, (majority shareholder in the English Record Co., Ltd.) and A. J. Malcolm. A. P. M. Rivolta was the Company Secretary for both companies. W. T. Smedley was also the major shareholder in this new subsidiary. The South East Record Company carried on a business in John Bull Records similar to the English Record Co., Ltd. Total sales in a four month trading period totalled 4,668, with total receipts of £6,817 - 9s. - 11d.

THE IROLITE MANUFACTURING COMPANY, LIMITED

The Irolite Manufacturing Co., Ltd. was incorporated as an associate company to the English Record Co., Ltd. on 7th. May, 1910, capitalised at £2,000 by 200 shares of £10 each, the objective of the company to be dealers, factors and manufacturers of talking machines, records, accessories, parts and sundries.

The registered office was also at 9, Hart Street, London WC with the South East Record Co., Ltd. The factory was The Inverness Works, Staines Road, Hounslow, Middlesex.

The directors of this new company, as might be expected, were J. J. Sallmayer, W. H. Smedley, W. T. Smedley and H. J. Hadrill, this latter gentleman being a stockholder in the English Record Company, Ltd.. A. P. M. Rivolta was now Company Secretary to three companies!

The Manager at the Inverness Works, Hounslow, was Mr. Alec Cheers, who had been responsible for its establishment some many months previously when he had operated a business in the manufacture of disc records under the name of the Irolite Company. It was a two floor building with the pumps, accumulator and dynamo on the ground floor and the offices and warehousing above. The pumps and accumulator provided sufficient hydraulic power to work 25 to 30 record presses. It is known that four presses were working, under contract, three months before the Irolite Manufacturing Co., Ltd. was founded, each press being capable of producing an average of 12,000 to 15,000 discs per week, the presses being of the latest type with water-cooled heads and tables, capable of manufacturing discs up to 15-inches in diameter, and could exercise a pressure up to 110 tons.

A self-acting lathe with a 2ft. face plate was steady enough to shave the wax blanks for recording. The heating tables, one to each press, were 3 feet by 3 feet 6 inches, which were used to heat both the dies containing the galvanos (the metal matrices) and the material from which the records were pressed. All the electricity used for lighting and working the smaller tools was generated on the premises. There were separate rooms at the Inverness Works for backing, plating and testing. The last known contract Mr. Cheers had, before his works were taken over by the new associate company of the English Record Company, Ltd., was for the vertical-cut MusOgram Records.

The capital of the Irolite Manufacturing Co., Ltd. was increased to £5,000 in August, 1910 and, by 7th. September, £3,350 had been paid in calls.

The Inverness Works were already the registered office of another company, named "Mouldite Limited", capitalised at £2,550 and incorporated on 2nd. April, 1908, with Mr. Alec Cheers as the Managing Director. This Company had been put into liquidation by a resolution of 9th. August, 1909, but then the Liquidator's validity had been put into question as all shareholders had not been informed of the extraordinary general meeting which resolved upon the voluntary winding up. This Company was not dissolved until 13th. August, 1912.

Another company associated with the Inverness Works was the Harlequin Recording Co., Ltd., capitalised at £525, with registered offices at their solicitors in Parliament Street, Westminster, London. Although Mr. Alec Cheers was associated with this company, as a subscriber, as was Sidney Taylor, an ex-recording engineer for the Neophone Records, no Directors had been appointed by the seven subscribers as late as February, 1911, although efforts were still being made to place the company on a proper working basis after having been founded as early as 6th. April, 1908! At the end of February, 1911, it was found impossible to start a business and the company was struck from the register on 10th. March, 1911. Four of the subscribers were connected with the Inverness Works.

A major shareholder in the Irolite Manufacturing Co., Ltd., at 7th. September, 1910, was Duncan MacCallum, Justice of the Peace of Campbelltown, Scotland. At this date the total combined sales of John Bull Records and Erco gramophones now totalled 17,399 with receipts at £47,822- 5s. 6d.

The Irolite Manufacturing Co., Ltd. pressed records for the English Record Co., Ltd. and the South East Record Co., Ltd. supplementing the supplies which were received from the Beka Records and Favorite Records factories in Germany, but not all the John Bull Records sold by these two companies were from Beka and Favorite Record matrices, and the probability of recordings by the Irolite Manufacturing Co., Ltd. cannot be

ruled out for there exist a number of John Bull Records whose matrix origins were either of "own recordings" or from some minor 'labels' such as Aga or Bel Canto Records.

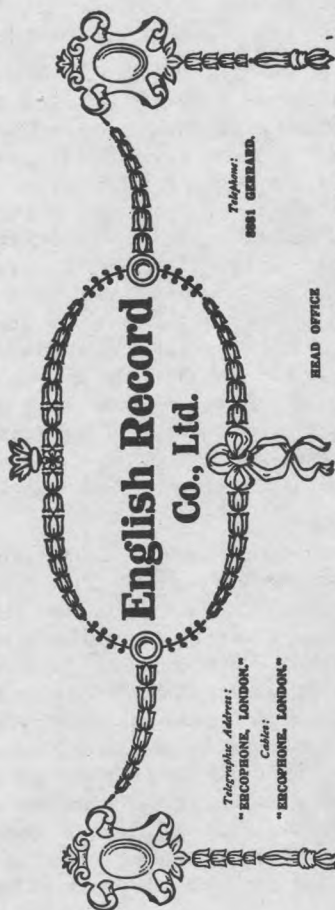
It is known that, during the life of John Bull Records on the market, the English Record Companies often ran into difficulties over an adequate supply and choice of discs for their clientele and they were always investigating new possible sources of supply. This was difficult to accomplish for their manner of doing business had acquired a bad reputation within the talking machine trade, which was looked down upon by the "legitimate" type of dealers, factors and manufacturers who complained that potential custom was being diverted from themselves by the "carrot" of a free gramophone and the free delivery, to the door, of records by the collectors and agents of the English Record Co., Ltd. The Talking Machine News, and other trade periodicals, referred to this type of business in the most scathing terms and the well-known "legitimate" concerns had no wish to have their names associated with the English Record Co., Ltd.

A case in point was the business of J. E. Hough, Limited, with its Edison Bell machines and records. This Company had entered into a contract with a Mr. Lang, who acted on behalf of a Mr. Pulvermann, allegedly trading as the United Kingdom Record Company which was to supply a large number of records with stipulated labels. Associated with Lang was another, a "gentleman from Berwick-on-Tweed", who was probably Henry Cowen, well-known for his association with other companies. Before the order for Lang was completed, 4,000 or so records were cancelled as a dispute arose over labelling. A certain sum was paid as liquidated damages to J. E. Hough Ltd. when they refused to accept cancellation, at the same time offering to complete the order at some future date. Lang and Cowen(?) then brought the action against J. E. Hough, Ltd. to compel the completion of the order by having records pressed with the John Bull label, or have their money refunded. This case was heard before Judge Parry at Lambeth. Mr. James E. Hough claimed that it had been part of the original contract for supplying Lang that his company should not press records for the use of the English Record Co., Ltd., and Mr. Hough had been assured that this would not occur, although Mr. Lang admitted that he had received an order from the English Record Co., Ltd. Mr. Hough confirmed that he was still willing to complete the order, but not with records labelled John Bull Record, as the type of business carried on by the English Record Co. Ltd. would be detrimental to the good name in the Trade of J. E. Hough Ltd. Two labels did emanate from the Edison Bell works at about this time being the early "Britannic Record", proprietor Julius M. Weitzner, and the National Record (or the National Double Sided Record) whose proprietorship remains unknown. Were they made for Pulvermann?

THE CONTRACTS

The terms of the earliest form of contract known to have been made between the English Record Co., Ltd. and its individual clients was for that in operation at March, 1910, which called for an initial purchase of five John Bull Records at 2s. 6d. each, with the commitment to buy a further 43 discs at the rate of at least one per week. An Ercophone gramophone, model No. 1., valued at £3 - 3s. was delivered to the client's home, on loan, the machine becoming his property at the termination of the contract, the completed purchasing of 48 discs.

John Bull Records, at 2s. 6d. each, were identical with the Beka and Favorite Records currently available, for the purchase of which there was no free gramophone! Two shillings and sixpence, at that time, was the generally accepted standard price for double-sided records of 10-inches diameter. By May, 1910, the English Record Co., Ltd. made a contract with the Favorite Record Co. of Hannover to supply



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Cables:
"ERCOPHONE, LONDON."

Telephone:
8881 GERRARD.

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Newcastle—44, Elms Road
Nottingham—44, Elms Road
Plymouth—44, Elms Road
Preston—44, Elms Road
Reading—44, Elms Road
Sheffield—44, Elms Road
Southampton—44, Elms Road
Stoke-on-Trent—44, Elms Road
Sunderland—44, Elms Road
Tottenham—44, Elms Road
Wolverhampton—44, Elms Road
York—44, Elms Road

No.

Branch Office

ORDER FORM.

TO THE ENGLISH RECORD CO., Ltd.,
44, BEDFORD ROW, LONDON, W.C.

Date

Please supply me from the current issue of your Catalogue (copy of which I have received), with 55 Double-sided 10 inch Records at the price of 2/6 each, to be delivered as follows:—

Three Records immediately, for which I will pay the sum of Seven Shillings and Sixpence on receipt of same, and the remainder of

Fifty-two Records at the rate of not less than one Record per week, as from above date, at the price of 2/6 each, payable on delivery.

I am not under 21 years of age.

You are to lend me Free of Charge an "Erco" Gramophone, the value of which I hereby acknowledge to be Three Guineas, on the understanding that this Machine shall become my property in consideration of my paying for the 55 Records as mentioned above.

In the event of my failing to do so, I will pay the agreed price of £3 3s. 0d. for the Machine.

I hereby acknowledge having received the Machine, which I will keep in good condition, reasonable wear and tear excepted, and I will not remove it from my present address without your consent in writing.

No verbal or other statement is recognized contrary to the terms of this Order, of which I have received a Copy.

Signed

(Read above before signing.)

Rank or Occupation

Residence

Business Address or

Employer's Name and Address

Delivered Machine and Records as per above.

Amount £. s. d. Received by Agent.

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TO THE ENGLISH RECORD CO., Ltd.,
44, BEDFORD ROW, LONDON, W.C.

Date

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No verbal or other statement is recognized contrary to the terms of this Order, of which I have received a Copy.

For the convenience of our customers we are issuing Coupons value 2/6, which are exchangeable for Records at any of our Depots, and are obtained from the Collector.

THE ENGLISH RECORD CO., Ltd.,
44, BEDFORD ROW, LONDON, W.C.

With Branches throughout the United Kingdom.

District Office:

ORDER No.

Manufacturers of HIGH-CLASS GRAMOPHONES.
Sole Proprietors and Makers of the famous "John Bull Record."
10-in. Double-sided Records, 2/6 each.
Our Repertoire contains the best and most up-to-date Music and is constantly being enlarged by new monthly issues.

Ask for our Catalogue and Monthly Supplement Lists.
All Machines fully guaranteed and repaired free of charge for Two Years.
Broken Machines repaired and replaced with new at 1/6 per hour.
Repairs must be sent to our respective Depots: Carriage Paid, bearing name and address of sender.

Use "ERCO" Records only and lengthen the life of your Records. Price 6/- & 9/- per box of 25.

Received from M		For		Total	
Date	Amount	Record	Machine	Record	Machine
1					
2					
3					
4					
5					
6					
7					
8					
Carried over					

Favorite Records for their business.

By July, 1910, the contract, into which new clients entered showed the terms had been altered, the number of records to be taken weekly then totalling 47, making an over-all purchase of 52 discs, when the initial 5 records bought were taken into account.

Another alteration was made in September, 1910. This reduced the initial purchase to three records only but the subsequent purchases were increased to fifty-two, making a total of 55 to be purchased.

The last known agreement of the first English Record Co. Ltd is from March, 1911, the month in which the Company first resolved to wind itself up voluntarily and sell its business to a new company. This latest contract required an initial purchase of eight John Bull Records and the subsequent purchase of another 52 discs; an increase of 42 records to be purchased, costing £1 - 10s. extra compared with the 48 records taken by the first clients, many of whom would already have been the proud owners of their Ercophone machines by March, 1911.

This "tally-man" system of trading, with collectors going from door to door, collecting the money due and offering the latest lists of John Bull Records was still anathema to the talking machine trade in general, the trade papers continuing to claim that it took trade away from legitimate dealers. Another criticism, shared by many magistrates up and down the country, was that members of the poorer section of the working class were induced to part with money which they could ill afford to do, by the offer of a "free" gramophone, and that such people soon found themselves in financial difficulties, because of the contracts they had entered into, but they were also hounded by the English Record Co., Ltd. through its collectors and branch managers, who, it was often alleged in the County Courts, would tell any old "cock and bull" story to compel their clients to strictly conform to the terms of the contracts entered into, irrespective of their customers' personal circumstances, for the agents relied on their commissions for their livelihood, and the company relied on the weekly payments for its viability as a going concern.

The trade periodicals had to choose their words carefully, because of the libel laws, when commenting upon the John Bull Record business, so, in the main, they contented themselves on reporting the many hardship cases that were made manifest by the actions for judgement which the English Record Co., Ltd. brought before the local magistrates in the County Courts.

So far as is known, this first Company never sold John Bull Records directly to the public at large without entering into contracts, except for one disc.

Without mentioning names, the Talking Machine News was highly critical of the Beka and Favorite Record companies for supplying the bulk of the John Bull Records to the English Record Co., Ltd. which obviously took away trade from their own record dealers; the paper described this policy as running with the hare and chasing with the hounds.

Such criticisms induced an officer of the English Record Co. Ltd. to visit the offices of the Talking Machine News to interview the paper on its hostile attitude. Reporting this in September, 1910, the periodical stated that they had been informed that 75% of the Company's record supplies came from ??? Company, and it was in this report that mention was made that the English Record Company had "come to grief" in Oxford Street in 1909.

Looking at the current contract, the paper observed that the Ercophone No. 1 machine, valued at £3 - 3s. was, in fact worth only 13 shillings at which price it could be obtained from the manufacturers (Carl Lindström A.G.) if ordered in bulk quantities.

The paper alleged that Pathé Frères had been approached by a representative of the English Record Co., Ltd. for the supply and delivery of 1,000 new machines, but had refused when it was understood for what type of business the machines were destined.

The English Record Co., Ltd. informed the Talking Machine News that the Company had recently acquired a record-making factory and was negotiating for (or with), two others, and that it was about to begin manufacture its own John Bull Records. The factory referred to could only have been the Inverness Works at Hounslow, acquired three to four months earlier.

The constant criticism of the Beka and Favorite companies (although not named specifically) for supplying the bulk of the John Bull Records was bringing those companies little credit within the eyes of others in the industry and there grew up a desire for Beka Records to rid itself of the John Bull Record business, especially as they had another large, contracting customer for records pressed from Beka matrices, in J. G. Graves, Ltd of Sheffield, the mail order house which had begun selling records under its own label "Ariel Grand Record", using other companies' matrices including those of Beka Record GmbH.

At about the same time J. E. Hough Ltd. was having its spot of bother with Mr. Lang and with the refusal to press John Bull Records, the English Record Co., Ltd. decided to apply for some trade marks to be registered. Three were applied for, the first advertised in the Trade Marks Journal for 19th January, 1911. This was a device of a picture of John Bull holding a John Bull Record in his right hand and was to be applied to gramophone needles. Numbered 330184 it was not notified as being registered until thirteen months later, which means that it met with some opposition before being finally granted. This device is also known to have been used on the front of a John Bull Records catalogue.

The other two applications for trade marks were in the 23rd January, 1911 edition of the Trade Marks Journal. 330300 was for the word "Ercophone" written in long-hand, which met no opposition for it was granted by May, 1911, and 330579 was for the design of the label as applied to the discs, viz., "John Bull Record". This was opposed (and one can guess by whom, as it contained a dog's head!) and registration was not published until fourteen months later.

Some material and supplies for the Irolite Manufacturing Co. Ltd. had been supplied by Max Thomas's Schallplatten-Masse-Fabrik of Germany, a business which specialised in supplying the talking machine industry, and it is possible that this concern, or another of similar character, belonging to Dr. Albert Grunbaum, had pressed John Bull Records for the Beka Record GmbH when that company's own facilities were fully stretched by their own orders for Beka Records. These companies, Max Thomas and Dr. Grunbaum, were to amalgamate in Germany in 1911 and continue to do business with the John Bull Record enterprise.

The John Bull Records, at this time, were being sold and catalogued under the original Beka Grand Record numbers in the 40,000 and earlier-numbered series, where the Beka Grand Records were the matrix source, and under Favorite Record single-face numbers. Later, Beka catalogue numbers, or some of them, were to be retained and do service for recordings which were not of Beka Grand Records origin!

THE ENGLISH RECORD COMPANY, LIMITED. No. 115, 064

The first English Record Company, Limited confirmed its resolution to wind itself up voluntarily in April, 1911.

In May, 1911, the second English Record Company, Limited was founded as a public joint-stock company, and the ties with the Beka Record GmbH were broken, probably upon the completion of outstanding orders. Carl Lindström AG had

become aware that Max Thomas, who had already done a certain amount of business with the English Record Co., Ltd. was negotiating to deal directly with the Company to supply records and machines and so they, too, withdrew from the scene, the supply of records and machines thereafter coming from the Schallplatten Fabrik "Favorite" GmbH (which was later reformed as Favorite Aktiengesellschaft), The Dacapo Co. mbH, and the combined Dr. Grunbaum und Thomas AG of Berlin. The Irolite Manufacturing Co., Ltd. of Hounslow also adding its contribution, for a short time, on a contractual basis.

The new English Record Co., Ltd. received its Certificate of Incorporation on 3rd. May, 1911, having anominal capital of £100,00 in £1 shares. The registered office was at 212, Tottenham Court Road, London, having leased premises from 209 to 212.

33,333 of the new shares were allocated to the Vendors, the shareholders of the liquidating company, as fully paid up, in part payment for the business acquired by the new Company and 66,667 shares were put on offer to the public, at par. The South East Record Co., Ltd. was also in liquidation and its part of the former business was included in the purchase price. The Irolite Manufacturing Co., Ltd. continued as a separate entity.

H. J. Hadrill, a director of Irolite, W. H. Smedley and W. T. Smedley, directors of the South East Record Co., Ltd. and Irolite, Duncan MacCallum, the large shareholder in Irolite Manufacturing Co., Ltd. and Mr. Percy Strauss, were the first directors of the purchasing company. A. J. Malcolm, a director of the South East Record Co., Ltd. became the Company Secretary for the new company, he also being a substantial stockholder in the Irolite Manufacturing Co., Ltd.

"John Bull", the weekly periodical, in its article of December, 1913, reviewing the formation of this new company remarked, "Sallmayer took away the contract for the records from the supplying firm, on the formation of the public company, and entered into a much larger one elsewhere, we are informed, for two million records at the rate of one shilling each, the usual wholesale rates for these being eight shillings per dozen!"

At this time, when the second English Record Co., Ltd. acquired the business of the first company, and that of its subsidiary, there were 31,631 Ercophone machines in the hands of the clients of the two companies, as at 31st. December, the date at which the new company was deemed to have taken over the business. These placed machines involved the unexecuted orders for 1,108,997 records, the payment for which would amount to £138,624 - 12s. 6d. or, in default of the clients fulfilling their contracts, there would be £99,637 - 13s. for the Ercophones on loan which the clients would be compelled, by the Courts, to pay for.

Allowing for costs of records and expenses by the collecting agencies, the sum of £68,868 - 4s. 6d. was expected to be realised by the manager's valuation and this was the purchase price of the machines to be acquired and paid for by the allocating of the 33,333 paid up shares and a cash payment of £35,535 - 4s. 6d. The public having subscribed to the shares on offer, this money went to the private stockholders of the two companies in voluntary liquidation, the shares having been on offer from 9th May to 11th May with 2s. 6d. to be paid on application, 2s. 6d. on allotment, 5 s. by 31st. May and the balance of 10s. by 30th. June

The stock-in-trade at the various branches was also purchased by the new company, again valued by the manager alone, for £12,477 - 7s. 7d., less 15% and again paid in cash to the former shareholders.

Another £500 cash was paid to the former shareholders, on the manager's valuation alone, for the furniture and

fittings at Head Office in Bedford Row and Branches, and for the various leases and tenancies.

All debts of the old companies were discharged as of 31st. December, 1910.

After all the purchases had been accounted for, a sum of £31, 131 - 15s. - 6d. was remaining for working capital and the purchase of fresh stocks. This was considered an ample amount for that time, as the income of the business was around £3,000 per week from the collecting agents on the sale of John Bull Records. A net profit of £1 was envisaged on each new contract entered into.

The auditor of the two liquidating companies, Mr. S. J. Field, showed that between 20th. October, 1909 and 31st. December, 1910, the date on which the new company became responsible for the business of the former two, 38, 928 contracts had been entered into, 31, 631 of which still remained to be completed. In the first eight weeks of 1911, 5, 909 new contracts had been entered into, which represented 324, 993 records which would give gross receipts of £25, 020 - 6s - 3d.

It was stressed that the profitability of the old companies, which had enjoyed cash receipts of £91, 699 - 15s - 7d. could have been greater had they been able to obtain an adequate supply of discs at all times. One client had complained that in Taunton, Somerset, at one period, he had not received a new list of records for at least four months.

It was estimated by the Manager, Mr. W. H. Smedley, who was stated to have had great experience in the Company's method of doing business both at home and abroad, that the business could expect to obtain new contracts at the rate of 600 per week, producing a net profit of 17s. 6d. per contract. A net annual profit of £27, 300 was envisaged, which could provide a dividend of 20% to stockholders after putting aside £5,000 per annum for reserves, and this would still leave a substantial surplus for additional reserves or distribution.

The operations in France, which had recently begun, gave every indication that the business there would be as successful as it was in England. A Belgian business was contemplated and others in other countries.

The business of the new company would not, necessarily be restricted to gramophones and records. With the Company having 31, 631 customers on its books, the numbers increasing weekly, they formed a potential nucleus for other purchases, which could be of great value, controlled by an organisation having 100 branches through which any suitable article could be placed without any need of advertising.

In this last statement can be found the reason why John Bull Records were never advertised in the talking machine periodicals - there was no need.

The new premises at 209 to 212 Tottenham Court Road, and at Alfred Place, London W.C., had a floor area of 19, 000 superficial feet which consisted of all the basement, ground floor and the first and second floors of Nos. 210 to 212, and the whole floor space of No. 209, the registered office.

The lease on this property commenced from 25th March, 1911 and was for 21 years at a rental of £1,000 for the first year, £1,100 for the second and third years, £1,200 for the fourth to seventh years and £1,000 for each subsequent year, plus an interest of £211 - 16s. for sums expended by the lessors on the building.

25,000 of the shares on offer to the public had been underwritten by various persons in consideration for a commission of 7% payable in cash by the vendors.

All the directors were to hold at least £250 of stock, with their salaries at £200 per annum, the Chairman receiving £300 per annum. The Agreement of sale was signed on 4th. May, 1911.

On 23rd. May, twelve days after the closing date for the application for shares had passed, J. J. Sallmayer was appointed Managing Director of the new English Record Co., Ltd. Oscar Sattler was no longer a director,

Julius M. Weitzner, the founder of Britannic Records, was one of the stockholders in the Company, and he was employed as a District Manager for the West of England and South Wales from June, 1911 to March, 1912.

In November, 1911, it was reported that Jonathan Lewis Young had joined the English Record Company, Limited as the recording expert. Young was one of a small band of men who were still active in the talking machine business which had begun in Britain with the Edison Phonograph Company under Colonel George Gouraud's proprietorship in 1888. Young had been its first general manager, had recorded William Gladstone, was retained when the Edison United Phonograph Company took over the London business, and then left it, on Edison's advice, and began the first sale of phonographs in Britain in 1893. He was stopped by Edison Bell and continued to sell from Amsterdam as The World's Phonograph Company, the only place in Europe where Edison Phonographs and records could be freely bought. After the patents which constricted the growth of the industry had expired, Young had returned to the trade in England and was with the Columbia Phonograph, General, for a while, as well as being in business on his own account. His appointment as recording expert could not have been made until about October, 1911 and it would appear that his term of office could not have lasted long and he may not have undertaken any recordings for John Bull Records, as the Irolite Manufacturing Co., Ltd. ceased pressing records in December, 1911, and there appears to be little evidence of "own recordings" on John Bull Records issued after that date, even if there was any at all.

During 1912 the Irolite Manufacturing Co., Ltd. Inverness Works were leased out to the Columbia Phonograph Co. General and a quantity of records material was sold to it, enough to make 30,000 discs, the material having been supplied originally by the Max Thomas Schallplatten-Masse-Fabrik of Berlin, for the John Bull Records of the English Record Co., Ltd. Columbia's interest in these works was probably brought about by the disastrous fire at their own works in Earlsfield in 1912.

By this time the Max Thomas and Dr. Albert Grünbaum business in Germany had combined into one company, and as they had a commercial interest in the business of the English Record Co., Ltd. they were anxious to gain control of the company. This was achieved by Max Thomas purchasing the greater portion of W. Smedley's stock in the Company, probably about February, 1912, for W. T. Smedley resigned his directorship on 1st. March.

Another circumstance showing that Grünbaum und Thomas A.G. then had a direct interest in the John Bull Records was that in France they applied for three differeng "John Bull" Trade marks on 9th. March, one of them being the label used on the John Bull Records. Their French address was given as 33 Rue Klock, Glichy la Garenne. Nine days previously the Schallplatten Fabrik "Favorite" GmbH had also applied for the John Bull Record label to become a registered trade mark for their use! This indicates that Grünbaum und Thomas had taken a controlling interest in the Favorite Records and machines business in Germany.

Although Irolite Manufacturing Co., Ltd. had ceased pressing John Bull Records in December, 1911, there was an outstanding debt of £5,799 -12s- 1d. for work carried out on behalf of the English Record Co., Ltd. and this debt was now due to be paid directly to W. T. Smedley, by an assignment of the debt made on 21st February 1912.

J. J. Sallmayer, the Managing Director of the English Record Co., Ltd., recalling these events when an action was

brought against Smedley for judgement that he should pay the calls outstanding on the shares he had sold to Max Thomas, said that Thomas had told him that he was acquiring Smedley's shares in the English Record Company for Grünbaum & Thomas A.G. of Germany, also, that the reason Smedley was willing to sell his shares to Thomas was to ensure and secure a supply of finished records, otherwise there was a possibility that they would have considerable delays in deliveries. The German company was reported to have paid £6,000 for W. T. Smedley's shares.

Max Thomas denied that he had bought the shares for himself as Smedley had thought, and he denied having told Smedley he would indemnify him against the calls on his shares but only against complaints received by the Manager of the Company. A new Company Secretary was Harry Edwards, appointed on 12th. January, 1912.

Besides W. T. Smedley, W. H. Smedley, H. J. Hadrill and P. W. Strauss resigned from the Board of Directors on 1st. March, 1912. The two remaining directors, Duncan MacCallum and J. J. Sallmayer being joined by Emil Guttentag of Berlin, they to be joined on 4th. April by A. E. Hart, a commercial traveller and on 26th. July, by Harry Danger, a solicitor.

Things were not going at all well for the new company, expenses were overtaking the income from records and the outside market was now providing a number of makes of discs selling at only 1s. 6d. each.

It is known that, in June, 1912, J. J. Sallmayer and his former colleague in the "London Hygiene Institute", J. L. Rosenschein, went to Germany to try to persuade Carl Lindström A.G. to form an English company doing business in the style of his English Record Co., Ltd. Sallmayer was prepared to bring many of his experienced agents into the business. They were told that this proposition would only be acceptable on the condition that Paul Offenbacher, the manager of Otto Ruhl's agency in Beka Record, should become the active manager and be in absolute control with full responsibility. Mr. Offenbacher reluctantly accepted this additional role, the consequence of which was the formation and incorporation of the Albion Record Company, Limited in October, 1912.

Up to this date, the latest John Bull Records had been mainly produced from extant and contemporary Favorite Record matrices and a smaller number of contemporary Dacapo Record matrices, since the last supplies of Beka Record source John Bull Records in June, 1911. In fact one of the last John Bull Records to be issued from Beka Grand Records matrices was of 41124/41118 "Hail! King George", and "Gentlemen! The King", sung by Stanley Kirkby on the Beka Records supplement for June, 1911. To date, side 41193 is the highest known Beka matrix/catalogue number to be used for a John Bull Record; a matrix not used on any Beka Grand Record issue.

As a John Bull Record, 41124/41118 was described as a "Special Coronation Record" and it was probably the only one to be advertised as on general sale to the public by coupon and by post, in an advertisement placed with "John Bull" itself, the paper which was to be highly critical of the English Record Company, Ltd.'s policy and personnel in the succeeding months.

The advertisement, which was accompanied by an illustration of a record having "Double Sided 2/6 10 inch" across its surface and "Coronation Record" printed above, and another illustration of King George V's head with four wine glass glasses raised as in toast, read as follows:- "Special Offer - Double Sided Record of 2 Coronation Songs sung by Mr. Stanley Kirkby, the eminent baritone vocalist, "Gentlemen! The King!" and "Hail! King George" - Needle Cut 10 inch 2/6 - can be used on any gramophone - Ordinary price (and here was a badly printed, 10 6, which could

lead one to think that 10s. 6d. was intended but as 2s. 6d. was the price of the Beka Grand Record, from which the matrices for the John Bull Record had been pressed, the mere mention of the "ordinary price" was unnecessary, as the price was that of the John Bull Record!) - This unique offer is made to introduce our catalogue of famous John Bull Records and this Double Sided Coronation Record can only be obtained by sending this advert., with full name and address, together with crossed postal order for 2/6 and 4d. for packing (if ordered abroad, add another 4d.) to English Record Co., Ltd. 209-212 Tottenham Court Road, London W."

This particular issue was given a special John Bull Record label in celebration of the Coronation of King George V.

The English Record Company was in dire financial difficulties by the end of September, 1912, and found it necessary to create Mortgage Debentures to the extent of £16,800 on 2nd. October which were registered on 22nd. J.J. Sallmayer resigned his Managing Directorship during the month and joined the Albion Record Company.

"John Bull", remarking upon this said, Sallmayer, after having entered into the contract for two million records at one shilling each, continued with:- "One year later, he resigned his Managing Directorship, which would have been forced upon him, for his control of affairs had placed the Company with a loss of £58,000 out of the subscribed capital by the public of £66,000, and an additional £33,000 having been underwritten by friends of the directors."

The Debentures were in £100 units, with interest at 5%.

Applications to the Chancery Division of the High Courts for Judgment on debts began in October, 1912 from Dr. Grünbaum & Thomas A.G. and the newly reformed Favorite Record A.G. business. During the next few months the following judgments were obtained.

9 th Oct.	to Grünbaum & Thomas A. G.	£13,146	-3-7d.
29 th Oct.	to Grünbaum & Thomas A. G.	£12,664	-3-7d.
29 th Oct.	to Favorite Record A.G.	£ 1,219	-5-0d.
14 th Nov.	to Favorite Record A.G.	£ 1,608	-6-8d.
27 th Nov.	to Favorite Record A.G.	£ 1,634	-7-11d.
16th. Jan. 13	to Favorite Record A.G.	£ 1,959	-8-11d.

The English Record Co., Ltd. was required to pay the costs of the Court in all the above judgments.

Between their first and second applications for judgments, Dr. Grünbaum and Thomas A.G., of Germany, had applied for "John Bull" to be registered in Germany as their trade mark covering a comprehensive list of talking machine products.

On the 23rd. October, 66 debentures of the English Record Co., Ltd. were registered in the name of Dr. Grünbaum and Thomas A.G. as part satisfaction of the first judgment followed by another 63 as part satisfaction of the second judgment, on 21st. November. On that day also 6 debentures were registered to Grünbaum & Thomas as trustees for the Favorite Record A.G. in part satisfaction of their first judgment, to be followed by another 33 debentures registered to Grünbaum and Thomas as trustees.

On the 31st. December, 1912, the Schallplatten-Masse-Fabrik GmbH, the associate company of Dr. Grünbaum & Thomas A.G. were assigned the full rights and titles in the 129 debentures registered to Grünbaum & Thomas and also became the new trustees for the Favorite Record A.G.'s debentures.

J.J. Sallmayer's vacancy on the Board of Directors of the English record Co., Ltd. was filled by a Mr. William T. Wood. The majority stockholders in the Company now were Grünbaum & Thomas of Berlin with 14,664 shares and Emil Guttentag, also of Berlin, with 14,915 shares. In France, the business was still in the "black" with assets over liabilities equalling £3,283 -9-11d.

Stocks of machines and records in Britain were put at a value of £20,055 -16-1. Grünbaum & Thomas, it was reported, had suffered a fire in the shellac mill at their Berlin factory which damaged power installations and a number of machines.

Said "John Bull", about Sallmayer, - "On leaving the sinking ship he, in conjunction with the Chairman of the firm from whom he had originally obtained discs for the English Record Co., Ltd., had started another "all-British" concern, the Albion Record Co., Ltd. all of which Company's shares, except three, were owned by Otto Bruns (or Burns) of Germany."

SCHALLPLATTEN-MASSE-FABRIK GmbH, THE NEW PROPRIETORS.

The first half-yearly payment of the 5% interest became due in March, 1913, on the Mortgage Debentures registered in the name of the Schallplatten-Masse-Fabrik. As the interest could not be found, the whole of the £16,800 became due for repayment to the German company. Through their London attorney, Herr Heinrich Lowenthal, they applied in the Chancery Division of the High Courts on 10th. March, 1913, for a Receiver and Manager to be appointed to safeguard their interest, which was otherwise in jeopardy from other creditors.

Harry Edwards, the Company Secretary, was appointed by the Court as Receiver and Manager on 11th. March, 1913, John Westwood, Sir Thomas Lipton's private secretary, providing supporting credentials for Edwards as being a fit person.

In ordering his appointment the Court also ordered Edwards to give an account of what was due to Schallplatten-Masse-Fabrik as the debentureholders, to make an enquiry of what the property of the business comprised which was charged to the debentures and to make an enquiry into any encumbrances that might affect the property so charged. With Edwards' appointment, the registered office of the English Record Co. Ltd. was moved to 230 Tottenham Court Road, London W.

Six days before Edwards was appointed the Official Receiver an action was concluded between the English Record Co., Ltd. and its former Manager, W.T. Smedley, from whom they claimed the sum of £2,337-15s. as owing to them as unpaid calls on 5,373 £1 shares which he had held, he not having paid the full amount. Smedley did not dispute this, but counter-claimed for the debt of £5,799-12s-1d. owed to the Irolite Manufacturing Co., Ltd. and which had been assigned to him in February, 1912. He also claimed other debts due to himself.

He claimed that the shares with the unpaid calls were the property of Herr Max Thomas of Germany to whom he had sold them as part of the deal to give Thomas control over the English Record Co., Ltd.'s business and which would ensure regular supplies of finished disc records, but Smedley said he could not recall that Thomas had told him that Dr. Grünbaum & Thomas A.G. were willing to supply the English Record Co., Ltd. with records provided they had a controlling interest. He had never heard of Grünbaum & Thomas A.G. and never knew they manufactured records.

This statement, if true, would appear to indicate that the English Record Company, up to the time of the sale of shares to Thomas, had been dealing directly with the Favorite and Dacapo Record companies of Germany, who had their own interests in Britain, and that Ercophone machines of that date were from Max Thomas, who had been supplying material for the pressing plant in Hounslow. The October, 1912, catalogue of John Bull Records illustrates five different models of Ercophones, ranging from the £3-3s. model, now described as the "A" model, to the "E" model at 8 guineas.

The Official Referee, after accounting for the claims and counter-claims, adjudged that the English Record Co., Ltd. owed W.T. Smedley £750-6-9d. and he found that Max Thomas was liable for the calls on Smedley's shares which he had bought and which he was ordered to pay.

Harry Edwards, in his capacity of Receiver and Manager, continued to run the English Record Co., Ltd. as a going concern ordering new stocks of records and machines, with the Court's sanction. On 17th March he presented his report on the state of the business.

There was a stock-in-trade at the registered office and at 44 branches throughout Britain valued at £8,000. Furniture and fittings at all these premises was put at £1,000. There were book debts "feared bad" at £400 but there was a cash balance at the bank of £500. The income was running at about £1,000, (in 1911 it had been £2,000 per week) from the sale of records and machines. Rent at headquarters was £450 per annum, payable quarterly in advance. There was a deposit of £56-10s. with the Gas Light & Coke Co., Ltd.. Other payments for rents, rates, taxes and insurances aggregated £75 weekly. Head Office salaries were £66 per week and Branch Offices salaries were at £450 per week. Lighting, heating and other expenses ran into £66 per week. Records and machines purchased from the suppliers averaged £440 per week. So the total expenditure was £1,156 per week as at 17th. March, 1913.

On 3rd April, 1913, the English Record Co., Ltd. resolved to go into voluntary liquidation.

On 7th. April, Mr. Edwards reported that the move to 233, Tottenham Court Road was made on 11th. March because the Company had fallen in arrears with its rent at the former premises and so an arrangement had been entered into with the lessors whereby the arrears were to be discharged upon giving vacant possession by 20th. February, 1913, before the Company was put into Receivership.

As vacation could not be accomplished by the agreed date, it had been put back to 8th. March, 1913, by which time the greater part of the effects of the Company, and the stock-in-trade, were at 233 Tottenham Court Road, but it had been impossible to remove all the Company's possessions, as the new premises were too small, and some merchandise valued at £450, remained in the old premises until 29th. March, 1913.

The keys were demanded by the lessors on 25th. March and were duly handed over, but with goods and chattels belonging to Dr. Grünbaum & Thomas A.G., valued at approximately £600, being left on the premises. These goods had been exported from Germany and put in store by the English Record Co., Ltd who took their requirements from this stock, remitting to Grünbaum & Thomas A.G. the value of stock as used.

Mr. Edwards, the Receiver and Manager, had agreed he would have the remaining effects removed by 29th. March and that he would pay £105-10s. as additional rent up to that date, and would pay three further monthly instalments on 1st April May and June, 1913. By 2nd April all material had been removed and the first instalment of rent paid. Edwards contended that if he had not entered into these arrangements the Company's own goods, valued at £450 plus that of Grünbaum & Thomas A.G., valued at £600, would have been lost, at the liability of the Company.

Edwards expressed concern that his Receivership covered only the business of the Company in England and Wales. Scotland had its own legal system, so the seven Scottish Branches were in danger of having their property and assets seized by any judgment creditor. Already, Mr. Moscow, lately Manager of the Glasgow Branch, had threatened to bring execution upon the assets and property of the Company when he had obtained judgment for the sum of £11-2s. owing to him. Edwards said he paid this from London to protect the Scottish property and assets.

Edwards, at this time, was also asking for the sanction of the Court that he might prosecute new defaulters of their contracts, for the sum of £3-3s., the value of the Model 'A' Ercophones which they held. Two other sanctions of the Court were to repay a sum of £115-13s-4d. to ex-branch managers, their security deposits on joining the Company,

and the authority to enter into further customer contracts similar to those extant, in order to keep the business viable, for, with clients' contracts expiring weekly, the business would be seriously affected.

The Trade Marks Journal for 23rd. April showed that the English Record Co., Ltd. had applied for the registration of and additional trade mark. This was a device of a Bulldogs Head protruding from a gramophone horn. An interference was submitted by the Gramophone Co., Ltd. to this mark.

By 10th. June, 1913, the decision had been taken to try to sell the business of the English Record Co., Ltd. as a going concern, and Harry Edwards brought in the services of Julius M. Weitzner, the Managing Director of the Britannic Record Co., Ltd. and former area inspector of the Company, to make a full investigation into the Company's affairs.

Weitzner claimed he had fifteen years' experience of the talking machine industry and during the last four years had been connected with that type of business worked by the English Record Co., Ltd. which was principally with the sale of discs under an instalment system, and of which he had considerable experience, his own present company also carrying on a similar business.

(In fact evidence from discs makes it almost certain that the Britannic Company undertook to have records pressed for the English Record Co., Ltd. as John Bull Records are known to exist having "BC" stamped within the label area. Also Jonathan Lewis Young became General Manager of the Britannic Company in 1912.)

In his report, J.M. Weitzner thought it highly unlikely that a sale of the business would realise a price higher than his valuation of the business at £5,000. H. Edwards, concurring with his findings, advised the Court that the best way to sell the business would be to advertise for tenders for it, to be sold as a going concern, and he requested that the Court should extend his appointment as Receiver and Manager beyond 11th. June, 1913, in order that he might carry the sale through to completion.

The business was then losing about £250 per week, as at 31st. May, 1913, there being 12,257 contracts extant, 1,050 of which had been signed since Edwards had become the Receiver and Manager, and these contracts comprised a liability for the supply of 276,543 records to be purchased by the clients, 49,036 of these records to be supplied by the manufacturers under orders from Edwards the Receiver. All these customer contracts should have produced an income of £34,568 of which £6,219 - 10s. would be from the contracts recently entered into by Edwards.

Edwards admitted that although the contracts should take thirteen months to conclude, two years proved to be the average time owing to customer difficulties. Contracts entered into in May, 1913 would not be concluded until June 1914.

Twenty-per-cent of the records required for existing contracts could be taken from stock, but the remainder would have to be purchased.

On 10th. June, 1913, the initial sale of records and placing of Ercophones was at a standstill as a new contractual scheme for clients was in preparation which would result in less financial loss and be of considerable benefit to the Company. The contractual period was to be of a smaller duration and the amounts payable smaller, and more easily collected, but now the records, as well as the Ercophones would remain the property of the Company until all the instalments had been concluded.

On 11th. June, 1913, the Court made an Order that the Official Receiver be at liberty to offer the business and property, comprised in the debentures mentioned, for sale, by tender, as a going concern, no tender to be accepted without leave of the Judge and the purchase money to be paid

into the Court, "Re-English Record Co., Ltd. - Proceeds of Sale of Defendants' Company's business". H. Edwards was also Ordered to remain Receiver and Manager until 20th. October, 1913.

Invitations for tenders were advertised in the "Daily Mail", 11th. June, in the "Daily Mail" and the "Daily Telegraph", 23rd. June and in the June issues of "The Talking Machine News" and "The Phono Trader and Recorder". All tenders were to be in by 7th. July, 1913.

7th. July, 1913 came, and went, and there were no offers from prospective purchasers! As a result, the debentures holders, Schallplatten-Masse-Fabrik GmbH intimated that they were willing to take possession of the business as a going concern.

Henry W. Edwards and the solicitor, Martin Oppenheimer, had signed a joint affidavit on 18th. July, 1913, in which they stated that it was impracticable to sell the property of the Company, because of the nature of the business carried on, in any case, the proceeds from the sale of the records, machines furniture and fittings, etc, would be quite insufficient to provide for the repayment of the debentures held by the Schallplatten-Masse-Fabrik.

On 29th. July, the debenture holders undertook to pay into Court £500 to meet the remuneration of H. Edwards, as Receiver and Manager, and for the costs of the Action, and to satisfy and discharge any liabilities which had incurred since his appointment as Receiver.

It was Ordered, upon this payment being made, that the Liquidator, Director Mr. W. T. Wood, was to assign and transfer to Schallplatten-Masse-Fabrik GmbH as a going concern, the business, property and assets of the English Record Co. Ltd, the German company to pay the Liquidator all his proper costs. Edwards was dismissed his office as Receiver and Manager with his remuneration fixed at £175.

Thus, on 24th. July, 1913, the "tallyman" business in John Bull Records and Ercophones passed to the Schallplatten-Masse-Fabrik GmbH of Berlin. The latest-issued John Bull Record known, at the time of writing this history, was a disc in the "B" series of catalogue numbers, derived from a Favorite Record, which was firstly on a Favorite Records supplement in September, 1913. John Bull Records still cost 2s. 6d. each at this time.

TRADE WAR - 21st AUGUST, 1913

On 21st. August, 1913, according to "Phono Record", War was declared by the British Zonophone Company, Ltd. when it issued particulars to its factors of a new record, The "Cinch", to sell at 1s. 1d. As the British Zonophone Co. Ltd was completely owned by the Gramophone Company, Ltd. it was this company which had declared war on all other records-manufacturers in Britain. A similar policy was undertaken in Germany with the introduction of the cheap "Lila" Zonophon Records. The trade had been aware for some time that the larger companies were about to place a cheap record on the market, which, it was thought, would be priced at 1s. 6d. to compete with the makes already selling at that price. With the "Cinch" on sale in September, 1913, it was immediately met by a disc from the Columbia Graphophone Company at the same price, the "Phoenix".

All the trade periodicals were convinced that there was no altruistic motive in the policy of the Gramophone Co., Ltd. in placing an extremely low-priced record on the market. In their eyes it was a measure intended to ruin all the competition which, if accomplished, would see the withdrawal of the cheap 1s. 1d. disc and a return to the status quo of the 2s. 6d. record, considered to be the standard price of a well-made ten-inches diameter, double-sided record.

Although the 1s. 6d. record had been on sale, through a number of makes, since the early summer of 1912, The English Record Co., Ltd. offer of a free gramophone upon the purchase

of a given number of 2s. 6d. records had still been enough of a bargain to induce many to sign the contract.

The introduction of the 1s. 1d. records by two of the biggest companies in Britain, one month after the Schallplatten-Masse-Fabrik GmbH had taken over the business of the English Record Co., Ltd. could only have been viewed with dismay by the German company. How many new contracts could they now expect to close with two first-class records on the market at 1s. 1d.? Would the prospect of a 'free' gramophone still appeal with a price discrepancy of 1s. 5d. between the John Bull Records and the "Cinch" and Phoenix discs?

The Gramophone Co., Ltd. had also been carrying on a price war in India against the large Beka Records interests in that sub-continent.

The re-action of the German trade to the cheap "Lila" Zonophon of the Deutsche Grammophon A.G., a foreign company in the eyes of the German trade, was a banding together to prevent the monopolistic American tactics from succeeding. The large Carl Lindström A.G. company was one of the leading concerns in this German union of manufacturers, but withdrew, and began its own negotiations in an amalgamation of a number of the leading German manufacturers. On 29th. October, 1913, five German companies, viz:- Dr. Albert Grünbaum und Max Thomas A.G., Schallplatten-Masse-Fabrik GmbH, Favorite Records A.G., Dacapo Record GmbH and Lyrophonwerke A.G. became amalgamated.

In November, those five companies were amalgamated with Carl Lindström A.G. which itself, was already a complex of companies including Beka Records A.G., Fritz Puppel, International Talking Machine Co., mbH-Odeon Records, Fonotipia Limited, Jumbo Record Fabrik GmbH, and Societa Italiana di Fonotipia.

This amalgamation resulted in bringing the English Record Co., Ltd. and the rival Albion Record Co., Ltd. into the same controlling parent company, viz:- Carl Lindström A.G. of Berlin.

The Albion Record Co., Ltd., with J.J. Sallmayer and his old colleague, J.L. Rosenschein, as Managers was already well-established with its business of placing Lindström AG gramophones and contracting for Albion Records, pressed from Beka Records matrices, in competition with the John Bull Records business.

Rosenschein, described as a musical instrument dealer, had been registered with the trade mark "Empire Record" in 1910. "Empire Records", derived from Dacapo Records matrices and other "Empire Records" from former Nicole Records matrices are known to have been on sale, but the latter probably not from Rosenschein.

As a consequence of the mergers in Germany, it was reported in "John Bull", in December, 1913, that two weeks after the second amalgamation, in November, 1913, the English Record Co., Ltd. business was sold to the Albion Record Co., Ltd. for £1,000 and from that time on, it is surmised, the John Bull Record label disappeared, all stocks of the discs being overlabelled with stick-on Albion Record labels and used in that Company's business.

The English Record Co., Ltd., which had gone into voluntary liquidation on 3rd. April, 1913, had appointed W. T. Wood, their most recently appointed director, as Liquidator. He called the Final Winding-Up Meeting on 28th. January, 1914 and the Company was no more. This led to a peculiar position regarding the application for the registration of the device of a Bulldog's head protruding from a gramophone horn which the demised Company had made in April, 1913 for it was reported in August, 1914, that the Registrar was prepared to proceed with its registration although the Gramophone Company Ltd. had brought an Action in the

Chancery Division opposing its registration. During the time in which the Gramophone Company appeal to the judge had been pending, the English Record Co., Ltd. had gone out of existence and the Application now was that the registration should not be proceeded with. Mr. Justice Sargant made the Order asked for, with no opinion expressed as to the merit of the trade mark applied for.

The Irolite Manufacturing Co., Ltd. continued in business at least until 13th. December, 1916, with the same directorship as at its founding, when it first pressed some of the John Bull Records for the English Record Co., Ltd. After that date the company had filled in no more statutory forms, and although official letters were sent to the registered office which had been in Southampton Row, London WC since July, 1913 they were returned marked "Gone Away". This company was struck from the Register in July, 1919.

EXTRA SCRIPT

THE ERCOPHONE MACHINES AND JOHN BULL RECORDS

By October, 1912, the second English Record Co., Ltd. was offering five models in its range of Ercophone machines, priced from £3 - 3s. to £8 - 8s., models "A" to "E".

As I have not discovered any contract terms which provided for a free gramophone of a value in excess of £3 - 3s. I am led to believe that this second company probably sold all models of its machines through its branches and agents and perhaps the John Bull Records were also obtainable to those not prepared to bind themselves to a contract. On the other hand, it may be that there were varying contracts whereby one bound oneself to purchase greater quantities of records if one wished for a more expensive machine. It is almost certain that machines and records with such brand names were not sold by wholesalers, factors or retailers as none of those who advertised regularly in the talking machine periodicals ever mentioned the John Bull Records of Ercophone machines.

The John Bull Records were pressed from the masters of four different German recording companies, viz:- Beka Records, Favorite Records, Dacapo Records and Bel Canto Records, and, supposedly, their own recordings carried out by Jonathan Lewis Young, but I am unaware of any from that source to date.

JOHN BULL RECORDS FROM BEKA GRAND RECORDS

The John Bull Records from Beka Grand masters have matrices from the 40,000 to 41,999 "British" series and the earlier "International" or first series, a series which began at No. 1 and progressed by being assigned to five different sizes of Beka discs, including the 10-inches diameter "Grand" size. Thirty-four matrices from that series are known on John Bulls so far with 417 matrices used from the "British" series of Beka.

Five numbers, 5162, 5163, 5189, 5190, 5606, from this early series should not be confused with the 5000 series of matrix numbers which were used by Bel Canto Records and which also appear on John Bull Records.

Although in Britain, by October, 1909, Beka Records were giving their discs catalogue numbers common to both sides, the John Bull Records derived from those, up to June/July, 1911, were still numbered only with the matrix-cum-record number on each face, except where they formed part of the "B" or "H" prefixed series of the English Record Company's own catalogue numbering systems. The E.R.C. is also known to have put a "B" in front of the Beka 40,000 series numbers on occasion and another is known with the plain number 1 catalogue number common to both sides.

It is possible that other Beka matrices, besides 41193, were used for John Bull Records which were not used otherwise to press Beka Grand Records. It is also possible that alternative "takes" were used on John Bull Records, which

would be a number one higher or one lower than that used for a Beka Grand Record.

JOHN BULL RECORDS FROM FAVORITE RECORDS

The John Bull Records from Favorite Record masters were also issued with the single-face number as used on Favorite Records even after a catalogue number, common to both sides, was given to the Favorites in Britain from March 1911. These catalogue numbers were not used for the John Bull Records. Favorite recordings were also used in the English Record Company's own "B" and "H" prefixed catalogue numbered series. One disc is known having a plain no.2. catalogue number with "A" and "B" side suffixes.

All Favorite recordings are recognisable by the Favorite matrix numbers which are suffixed with -o-, -b-, or -t-, sometimes with % added.

JOHN BULL RECORDS FROM FAVORITE RECORDS WITH BEKA GRAND RECORD NUMBERS

It is supposed that where a John Bull Record bears Beka Grand Record numbers on the labels, but shows a Favorite single-face number and / or Favorite matrix numbers, that such records were replacements to the John Bull Record lists after the Beka records source was no longer available. Often the titles and artists on these Favorite recordings were the same (although different recordings) but often they had an alternative title to one side with different talent, or different talent with the same title, or both different title and a different artist. This state of affairs is also manifest among the recordings in the "B" prefixed catalogue numbered John Bull Records. The -o-, -b- or -t- suffixed numbers are evident. It may be that both the original Beka source of John Bull Records and the Favorite Record source were available contemporaneously.

Over 280 Favorite Record masters are known to date which were used to press John Bull Records whether upon those with Favorite numbers, Beka numbers or from John Bull Records own "B" and "H" prefixed catalogue series.

JOHN BULL RECORDS FROM DACAPO & BEL CANTO RECORDS

Some Dacapo Records with matrix-cum-record numbers in the 11,000 range were issued on John Bull Records although the Dacapo Records had catalogue numbers common to both sides from the first issues in Britain. Such numbers also duplicate a few numbers in the same range which come from Beka's first numbering sequence. The known Beka numbers, so far, are 11057, 11101, 11102, 11183. The other twenty-one numbers in this range are from Dacapo Records. Three of the Beka numbers were used again for Favorite recordings. Another Dacapo Record matrix/record number 4065, falls within the early Beka series and was used on John Bull Records, on B 115.

The 22,000 series of Dacapo Records matrix/record numbers were also used on John Bull Records but they all went into the "B" or "H" prefixed catalogue series.

The Bel Canto Records source of John Bull Records are detectable by the 5000 series "matrix" numbers. In fact the numbers are the catalogue numbers of the Bel Canto Records, usually with "A" and "B" side identification. The British recordings on Bel Canto Records did have a separate 5000 series of matrix numbers and they can sometimes be detected under the labels of John Bull Records. Twenty-five "Bel Canto" sides are so far known to be on John Bull Records. There are 47 sides known from Dacapo Records. There is some connection between Bel Canto Records and Dacapo Records matrix stock, outside of the John Bull Records context, but I have been unable to determine what that could have been. Both claimed to have made original British recordings.

The only other matrix I know of, no. 5 $\frac{1}{2}$, may be one recorded by J. Lewis Young, for the English Record Company... Or it

came from another source. It was issued on John Bull Records H25, and the "H" prefixed series, like the "B" series is also known to have had alternative issues assigned to the same catalogue numbers, the alternatives seemingly always from Favorite sources, some of whose masters used were not issued on the Favorite Records in Britain. H25 was a case in point.

It would appear that the "B" prefixed catalogue series John Bull Records were earlier than those of the "H" prefixed series, for whereas there are Beka source records among the lower numbered "B"s there appear to be none among the "H" series. Where these two series fall within the context of those records having just the plain Beka, Dacapo or Favorite numbers is still undetermined.

As far as I know, instrumental and vocal artists were always issued on John Bull Records named as the source companies on their British issued discs, but the band and orchestral records were invariably labelled as John Bull Orchestra or John Bull Military Band. Exceptions to this were the service bands, such as the bands of H.M. Scots Guards, Irish Guards, the Royal Artillery, etc., plus the Band of the Garde Republicaine and the Municipal Band of Venice. The important Earl of Lonsdale's Private Military Band was hidden by pseudonyms.

JOHN BULL RECORD LABELS

Except for the "Coronation Record" (special issue) all John Bull Record labels, as far as I am aware were printed either in brown or with a shade of red oxide (a reddish brown) with gold lettering.

An early label, probably the first, shows the familiar bulldog's head above the spindle hole underwritten with "44 Bedford Row, London, W.C." in two lines - the address of the first English Record Co., Ltd. whose name appears around the lower outer edge of the label. Around the upper edge is "John Bull Record". All script is in capital letters. There was no artist nor title credit on the label. The example I know is from Favorite and has the small geometrical shapes cut from the label, a familiar feature of Favorite Record labels. The single-face and matrix numbers of Favorite Records are visible in the label surround. There is no legend about where recorded or where pressed.

The next label, which is found in a number of variants, is the familiar label based on the Beka Grand Record design which shows a horizontal line running across the centre of the label and bifurcated at both ends meeting the two gold lines which encircle the label.

The bulldog's head remains above the spindle hole, the address and the name of the company have disappeared. The dog's head appears in at least two different guises in its detail, and some appear with the letter 'N' in 'JOHN' in reverse. How did that come about?

Some discs are found with a "B C" embossed in the label area and those are always of "British Manufacture Through-out". It is thought that these were made at the Harrow works of the Britannic Record Company.

"Pressed Abroad" appears on Beka, Favorite and Dacapo source John Bull Records, printed at the bottom of the labels.

"Recorded in London * Reproduced in Prussia" appears on Dacapo source matrices.

"Recorded in England * Pressed Abroad" appears on Beka Grand source matrices.

Many of the Favorite source John Bull Records carry the recording date on their labels, similar to the early practice on Favorite Record labels.

John Bull Records may be found overstock with Albion Record labels.

John Bull Records have been collected in U. S. A. but every one of which I am aware was pressed from Jumbo Record matrices, and I think, having no connection with the John Bull Records of this article. I do not know what type of label those found in America bore.

APPEAL FOR INFORMATION

On the assumption that the English Record Co., Ltd. issued a complete run of its John Bull Records in the "B" prefixed and the "H" prefixed series, Arthur Badrock and I would like to hear from any reader who has John Bull Records with the following "B" prefixed catalogues. B3, B6, B9, B11, B13, B15, B15 to B20, B22, B30 (with Harry Thornton), B40 to B42, B80, B82 to B84, B86 to B88, B93, B94, B97, B98, B100 to B112, B114, B117, B121 to B124, B127 to B132, B134 to 140, and any beyond B141.

The "H" series was numbered in two ways. Either a different "H" number, usually adjacent numbers, were given to each side, or one "H" number was common to both sides of a disc. In either case, we would like information for the following number, H1 to H10, H13 to H18, H21, H22, H34, H38 to H40, H46, H48 to H50, H52 to H55, H58 to H63, H68 to H71, H73, H74, H76, H82, H89, H90, H93, and any beyond H94.

Matrix numbers are wanted for H23 to H26, H30 to H33, H36, H37, H43 to H45, H47, H66, H67, H72, H79, H88 and H94.

The matrix numbers are extremely important with John Bull Records for it is they which reveal the true source of the recordings and it is generally easier to collect Beka, Bel Canto, Favorite and Dacapo recordings through John Bull Records than finding the originals.

Please send full details you may have to Frank Andrews, 46 Aboyne Road, London NW10 0HA. The John Bull Record story has been difficult to research and I welcome any corrections or additional material to the text. It must be evident that a comprehensive listing of the John Bull Records is a formidable task as most of the evidence will have to come from the discs themselves for only two small catalogues are known to have survived so far.

Since submitting the main story I have discovered that Carl Lindström AG, of Berlin, applied for an Italian registration of "John Bull" as a trade mark, in May, 1924, which was "trascritto" on 2nd. January, 1925.

22b. 172216. G. 14040.

JOHN BULL.

9. 10. 1912. Dr. Grünbaum & Thomas, Aktien-Gesellschaft, Berlin. 8. 3. 1913. Geschäftsbetrieb: Schallplattenpresserei, Massefabrik, Herstellung und Vertrieb von Sprechmaschinen und -walzen sowie Export aller zur Vorführung solcher benötigten Apparate. Waren: Apparate zum Aufzeichnen, Erzeugen oder Wiederverzeugen von Lauten und Tönen. Sprechapparate, Grammophone sowie Teile solcher Apparate; Ständer, Piedestale, Tische, Schränke und Gehäuse für die vorbezeichneten Apparate, Vorrichtungen zum Ein- und Ausschalten sowie An- und Abstellen derselben, Vorrichtungen zum Inbetriebsetzen derselben durch Münzeinwurf, Ausrückvorrichtungen der Schallplatten bei Sprechautomaten, Motoren, Triebwerke, aufziehbare Triebwerke, Geschwindigkeitsregler, Vorrichtungen zur Einstellung der Vorrichtungen zum Auswechseln von Nadeln oder Griffeln bei den vorbezeichneten Apparaten, Nadeln, Stifte und Griffel. Nadeln und sonstige Behälter für Nadeln, Aufnahme- und Wiedergabe-Steine, Membranen, Stifthalter, Schalltrichter-Stützen, Schallplatten und andere Schallwellenträger, Schallkassen, Schalltrichter, Schallarme, Schalleitungen, Schallplatten- oder Schallwalzenmasse. Albums für Schallplatten, Schutzkästen, Schutzdecken, Schutzgehäuse für jene Apparate und Schallplatten, Lieder-, Text- und Notenbücher, sowie auf Sprechmaschinen und deren Teile Bezug habende Druckschriften.

(see our back cover for more illustrations)

Doublets (& the like)

When seeking or finding a version of a favourite tune, a little caution is urged in case it should turn out to be not quite as expected: the fact is that a surprising number of tunes are doublets, in the sense that two or more quite distinct melodies have the same title. There are also very similar titles which can become confused: this article pretends only to give a limited number of examples.

"After you've gone" is by Creamer and Layton and belongs to every jazzers repertoire: distinguish "Now that you're by Ted Fiorito & Kahn; and "When you've gone" by Heymann

"Beautiful". At least two with this title, one being by Gillespie & Shay.

"Breakfast in bed" Apart from Harry Lauder's composition, there is a vastly more entertaining one from "The blue kitten kitten", as recorded by W. H. Berry.

"Bye bye blues" is by Hamm, Bennett, Lown and Gray; "Farewell Blues" is by Mares, Rappolo and Schoebel; and "Goodbye Blues" is by Fields and McHugh & Johnson: all quite different. A different "Goodbye Blues" is by Carter (e.g. as by the Chocolate Dandies).

"Caravan": the famous Tizol-Ellington title is duplicated by one attributed to Williams.

"Day by day" was written by Gottler & Nicholls in 1932: but there is a modern pop tune with the same title.

"Down by the River" by Rogers is to be distinguished from the old jazz standard "Down by the riverside."

"Eccentric" covers two pieces, one by Russell Robinson and one by Fred Caphat. Then there is "Eccentricity", a beautiful waltz written and recorded by James P. Johnson.

"The Entertainer" is a Scott Joplin piano rag (called "The Sting" by the uninitiated who saw the film of that name, which used the theme) and is not the same as "The Entertainer's Rag" by Jay Roberts (which embodies traditional American tunes in counterpoint.)

"For me and my gal" (i.e. "the bells are ringing") is a very early music hall song and needs to be distinguished from the later "Me and my girl" from the show of that name.

John Goslin

2151

"Georgia" (on my mind) by Hoagy Carmichael has a much less acclaimed twin by Walter Donaldson: there is also a "Georgia Land" and a "Georgis Lullaby".

"Hold my hand" is a title shared by four distinctly different tunes.

one by Elvin/Graham/Gay/Carter from Stanley Lupino's 1931 musical of the same name (Recorded by Al Bowlly with Jock McDermott's band).

One by Yellen, Caesar & Henderson from the film of George Wh White's Scandals" ca.1934.

One by Fats Waller & Johnson, about 1938 (recently released with Fats Waller and his "Rhythm" on the 2 Lp's from the Yacht Club and Panther Room).

One by Lawrence and Myers in the film "Susan Slept Here"-1954.

"How long has this been going on?" was the name Ira Gershwin gave to a number from "Rosalie" about 1928: did he, I wonder, not know that the previous year Davis and Wendling had written one with exactly the same title (except that occasionally one sees it written as "goin'")? The latter is more often heard as what tended to be described as a "comedy foxtrot" and as such, most bands performed it: so, if you want the Gershwin tune caution is the order of the day.

"I'll whistle under your window" has a much earlier relative, (e.g. as recorded by Harry Fay on Zonophone.)

"I'm a gigolo" by Cole Porter is not the same as "Just a gigolo, which one associates with Louis Armstrong and other jazzers, and is attributed to Casucci and Brammer.

"I want a girl" (. . . just like the girl that married dear old Dad) should be differentiated from "I want a little girl" (to call my own), a slower ballad favoured by jazzmen.

"I've got a feeling I'm falling" by Fats Waller should not really get too confused with "I've got a feeling you're foolin fooling" : but to add to the situation there is a song by Gilbert & Nicholls titled "I've got a feeling (to be together)" e.g. as recorded by Ray Starita.

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THESE blanks are of the highest quality, and are equal to the best used by the leading record manufacturers in the recording room. They are made to meet the requirements of technical enthusiasts who desire to obtain the best possible results in the recording art. They are guaranteed to be chemically pure, and only the best materials are used in their composition. The sodium-stearate base is saponified to a sufficient degree to effect thorough deglycerination, and all traces of oleic acid and other deleterious elements usually found in commercial blanks are eliminated in these. The incorporation of metallic oxides renders them quite insoluble, well qualifying them to effectually withstand the corrosive action of the electrolytic bath when required for the purpose of producing matrices for moulding. They are absolutely homogeneous, and are consequently destitute of "blind spots" and similar nuisances. They are shaved ready for use with a high polish, and take an equally brilliant and deep cut in recording, in addition to which they are very tough and will wear much longer than any moulded record on the market.

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Jack o' diamonds by Grey and Gay has no connection with "(Oh you) Jack of Diamonds" as popularised by Lonnie Donegan.

"Lady in red, The" by Wrubel is an established rumba-type number; but a modern pop group has had success with a different number under the same title.

"Let's do it - let's fall in love" by Cole Porter is well known; but Koehler and Arlen produced a song entitled "Let's fall in love".

"Louisiana" by Razaf, Schafer & Johnson differs (considerably from the traditional jazz number "Louis-i-an-i-ay".

"Lover Lies" was used by Carl Kellard in 1928; then later (1940?) by Sigman, Freed & Meyer. "Love Lies" was also the title of a British musical (1929) by Lupino, Rigby, Sarony & Mayerl; but there was no actual song of that name in the show.

"Love will find a way": From 'Maid of the Mountains' is indelibly associated with José Collins (Columbia L1161); but did you know that the late, great Eubie Blake wrote a piece with the identical title which was helped along by Sophie Tucker?

"Mandy", an old song recorded by Eddie Cantor, is unconnected with "Mandy (make up your mind)", a traditional jazz stand-by.

"Mona Lisa" was a popular song of the 1930's; so beware if you happen to be looking for the much later post World War II song of the same name, e. g. as by Nat King Cole.

"My Pet" by Yellen & Ager has a doublet - a novelty piano solo by Zez Confrey.

"Nell", Billy Bennett's first hilarious recorded monologue is quite unrelated to "Little Nell", a 'comedy' number performed by members of the Roy Fox band some years later.

"Shall we dance?" conjures up thoughts of 'The King and I' and Yul Brynner: but there is a much earlier tune of the same name by George Gershwin.

"Since we fell out of love" by Shand, de Lange & Bernard predates the non-78, very attractive ballad "We fell out of love" by Humphrey Lyttleton.

"Singing the blues" was among the Bix Beiderbecke classic recordings, with fine Eddie Lang guitar: then another tune with the same title became a hit for various rock-and-roll rollers such as Elvis Presley and Tommy Steele.

"Someday you'll be sorry" is a favourite jazzman's war-horse but there is an eminently forgettable waltz of that name by Seyler & Morgan, as recorded by Billy Cotton on Piccadilly.

"Sonny boy": I was surprised to discover a pre-Jolson tune of the name, quite different, by Matthew Hay (e.g. as recorded by the Gilt-Edged Four).

"Soudan", by Sebek, was recorded to good effect by the Original Dixieland Jazz Band: but there was another piece around at the same time titled "Sudan" (by Pollack), as recorded by Art Hickman's New York London Five.

"Squeeze Me" by Thomas 'Fats' Waller and "Just Squeeze me" by Duke Ellington are separate and equally enjoyable jazz standards - though they do share the key of F Concert.

"Sugar" comes in at least two varieties: one by Pinkard, Mitchell & Alexander (1926) is better known as a jazz standard with the subtitle 'That sugar baby o' mine.' The other (1927) - by Yellen, Ager, Crum & Nichols was recorded inter alia by Bix Beiderbecke. Then I have noted yet a third version from 1931 but cannot ascertain the author(s). There is also a "Sugar Babe", a "Sugar Baby" and "Sugar babe, I'm leaving."

"Ten little miles from town" by Kahn & Schoebel is one of my favourite 1920's tunes, as performed by 'Sam Lanin and his Three Star Singers' complete with masterly Tommy Dorsey solo; it is scarcely credible but true that a later tune by Green & Stept should be given exactly the same title, round about the World War II period, and recorded by "The organ, the dance band and me."

"Under the moon" e.g. as recorded by Gracie Fields is not the same as "Get out and get under the moon".

"White cliffs of Dover" - a title inevitably tied to Dame Vera Lynn and World War II: but there was a previous song with the same title e.g. as recorded by the Casani Club Orchestra in 1936.

"Who?" by Harbach, Hammerstein II and Kern from 'Sunny' was widely recorded: but Irving Berlin had already used the title - e.g. as recorded by Jack Hylton on HMV B 2056.

"Why do I love you?": both Kern and Gershwin decided to write a tune with this title!

One could extend this list into a small book! - and it is tantalisingly difficult at times to confirm details of titles (at the time of writing I am sure tunes both titled "Alone with my dreams" but can only track down one of them). Beware!



The STORY OF NIPPER & THE H M V PAINTING by LEONARD PETTS with introduction by Frank Andrews.

This tells the story of how Francis Barraud painted his "inspiration" and how it was adopted by The Gramophone Company to become famous all round the world as a trade mark for The Gramophone Co. and the Victor Co.

Mr. Petts had access to the archives of E M I and the co-operation of Philip Barraud, great-nephew of the painter, so we have here the authentic story in its definitive form. Profusely illustrated with pictures of Nipper, Francis Barraud & historic material. Available price £2.50 (inc post) from Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England. Vestal Press, P.O. Box 97, Vestal, NY 13850, U S A, supplies north and south America.

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Book Review

The Rakeway Brass Band Yearbook 88

Frank Andrews

This is the second annual of the Brass Band World of 400 pages with illustrations and costs £4.95 plus £1.45 post and packing.

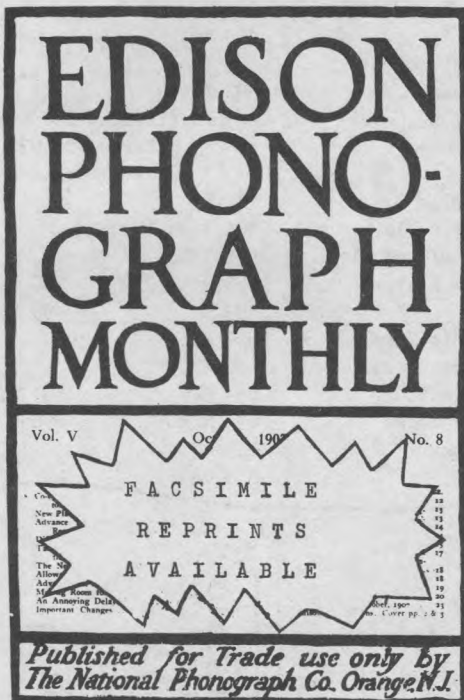
Of importance to readers of the Talking Machine Review is the continuation of the complete listing of disc and cylinder recordings by Brass bands in alphabetical order of bands of the pre-microgroove era, by Frank Andrews.

The present volume covers all the recordings by twenty-five bands from 'Brighthouse & Rastrick' to 'Foden Motor Works', taking 25 pages. Recording dates are given, including the overseas issues pressed for countries such as Australia, India, Eire, Holland, Switzerland, etc. The 87 Year Book covered the bands from 'Akerwall's Brass Band' to 'Black Dyke Mills Band'. Eleven bands on 14 pages. This is still available.

Another contribution is parallel and listing all the micro-groove records of bands within the same alphabetical sections so as the years go by one will have a complete band discography

The Yearbooks also contain articles on bands and conductors, both past and present, William Rimmer, a conductor on Columbia 80 rpm records being prominently featured as "The Doctor of the Brass Band World". Last year's competitive results, at home and abroad are all covered.

The whole is a well produced and most informative compilation which along with Year Book 87, will give one an in-depth insight into this most popular form of music making, the rules for which are also included. Excellent value for money, the book is available from Rakeway Music, Hollington House, Hollington, Staffordshire, ST 10 4HL.



The reprinting of the EDISON PHONOGRAPH MONTHLY is going ahead well and has now reached Volume 10

The booklets were distributed originally as monthly magazines to dealers in Edison products - a kind of "house magazine". As most of the dealers threw them away when they had become out-dated, they are now exceedingly rare in their original form.

Mr. Wendell Moore was fortunate in finding a dealer having a complete set, which is now being reprinted in fac simile - but with the benefit that they are now presented in hardbound volumes. Mr. Moore is having them done in a limited edition as a self-supporting venture, so it depends upon the continued support from collectors. As a limited edition, there will ultimately "rarity - value" in the reprints. One does not foresee a further reprint within the present generation at least. When the project is complete, it will form a handsome set of collectors' books upon your shelf.

Available from Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England, (payable in £ Sterling) and

Wendell Moore, 3085 W. Highway 89A, Sedona, AZ 86336, U S A (payable in U S \$)

Write now while previous volumes are still available - at variable prices. You may order any, or all.

Book review

Ernie Bayly

The Edison Phonograph - The British connection

by Frank Andrews

Were we not all silly when we were young? In the the early 1950's I knew elderly collectors of Phonographs and cylinders who knew personally some of the pioneers of the industry such as J. Lewis Young, Henry Seymour, the Hough family and early artists on cylinders. But I was too busy listening to my own cylinders to ask my elderly friends of their personal reminiscences.

However, while it is too late for such a personal side to be included, Frank Andrews has gathered together the relevant facts to write his book. He has spent an immeasurable amount of time in such places Companies House, The Patent Office, the Public Records Office and all such places where old documents, affidavits, etc. are lodged. I do not know how he files all the minute pieces of information he copies down, but his analytical mind has arranged them in chronologically to give us the sequence surrounding Edison's products in Britain, from the time of their first introduction until Edison ceased producing recordings and the machines upon which they played.

From the first promotional work of Edison's eccentric representative many companies and entrepreneurs were directly

involved with the main course of events. Many names who come into the story are forgotten by today's collectors. Some such are John Nottingham (the Father of the Phonograph trade), William Lynd (whose voice is heard on many spurious "Gladstone" cylinders), C.R. Johnstone (who recorded Florence Nightingale), James Hough (ultimately head of "Winner" records), as well as Henry Seymour, J Lewis Young, J Greenhill, among those whose various inventions and improved accessories assisted the enjoyment of the Phonograph.

Col. Gouraud was by virtue of his "showman" style of life the right man to introduce Edison's products to Britain. He enthralled well-known people from the worlds of music, theatre, politics, and religion to record their voices. Sadly most of these cylinders have perished.

"Living" scenes are evoked in the descriptions of Phonograph Societies and examples of such discussions as Blue Amberols dubbed from Diamond Discs occurred. The "faithful" being unable to accept that Edison could ever have sanctioned such a thing. That was c.1919.

Other chapters deal with the Edison Works at Willesden (N.W. London) occupied in 1907, and its products, the introduction of Amberols, Blue Amberols and then the Diamond Discs.

We hope you will discover the significance of 3/4th May, 1900.

In addition to the main text, appendices give details of the Edison Bell "Edison" Phonographs - specially made for sale in Britain only; names of artists on Edison British series cylinders; issue dates of Edison cylinders in Britain. There is a general index of names and subjects that includes a useful reference to footnotes.

This is a fascinating story of things Edison. In fact the greater

early promotion in Britain was perhaps more important to Edison.

So we unreservedly recommend Frank Andrews' authoritative and definitive account of Edison's product in Britain to all in any way interested in T. A. Edison, or the history of recording. It's packed full of facts.

Hardcover book price £12.50 post free in Great Britain & Northern Ireland. (Overseas add £2.50 postage and packing) From Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England,

MARATHON

We are grateful to Edward Murray-Harvey and David Moore who both sent us additional 'digits' for our listing of Marathon records.

Cat.	title	matrix on disc	label if diff.	cat.	title	matrix on disc	label if diff.
101	Old comrades	207 BM		219	Ballet Egyptien 1	451 B0	
	Casino tånze	101 ANG0	101BM		" 2	452 B0	
103	Pagliacci selection	221 B0		220	" 3	223 B0	
	Passing of Salome waltz	219aB0			" 4	453 B0	
108	Trumpeter	85 MBe		242	The lost chord	583 IC0	
	Two eyes of grey/Drum major	88 MBe (two songs this side)			The Rosary	582 IC0	
113	Nirvana	242 MBe		283	Lily of my heart	669 FS (in ink this has been altered to 659, but no wax impression)	
	An old garden	243 MBe			Villanelle	110 FS	
124	The children's home	335 FS		244	A dusky belle	504 1 B0	
	Sing sweet bird	336 FS			Spirit of the glen	506 1 B0	
162	Everybody's doing it	381 CS	381 - Tr	251	Cohen's mistake Pt.1	598 H	598 H.R.
	Hitchy koo	382 CS	382 - Tr		" " Pt.2	599 H	599 H.R.
196	Ragtime violin	394 B0		298	Veteran's Song	641 MBe	
	Sandy Mac	476 B0			Lighterman Tom	630 MB	
206	The bandit	411 CS		317	Midshipmite	691 MBe	691 M.Be
	It's going to be....	312 CS			Powder Monkey	690 MBe	690 M.Be
209	Ring a ring o' Roses	524 CS		407	Trafalgar	881 CS	
	If we all went on strike	526 CS			Colonel	878 CS	

Pierwszej węgierskiej fabryki płyt gramofonowych

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Can someone tell us anything about this make of record which seems to have been associated with both Budapest and Warsaw - before World War I?



An Edison Bell disc cleverly included the voice of Florence Nightingale - recorded on a wax cylinder in 1890.



Can someone tell me something about this make of record which appears to have originated in Milan?

John Goslin



Willy Solar and Will Oakland as photographed by Quentin Riggs when they were older, and Quentin was still young!



Record review - Irving Berlin 'Centenary Celebration'

Israel Baline was born in Russia on 11th. May, 1888, but he emigrated to the U S A with his family in 1893. His father was a cantor in a synagogue, and Israel was the youngest of eight children. Their father died in 1896, which meant that the seven eldest of the family had to go out to work, in menial occupations to bring in something to live in their New York home. "Izzy" was selling newspapers by the time he was fourteen, and added to his meagre income by singing in saloons and plugging songs in Tony Pastor's music hall - and then as a singer in Mike Salter's Pelham Cafe. He worked there from eight every evening to six each morning, and was dismissed promptly when he fell asleep on the job.

This would have occurred in 1907, or early 1908; by which time his first song, 'Marie from Sunny Italy', had been published credited to I. Berlin. All the hundreds of songs afterwards written by this remarkable genius over the next half-century were shown as being the work of Irving Berlin.

Nothing succeeds like success and in 1911 came his great number 'Alexander's Ragtime Band' which was a permanent success. Other hits from this early period were 'Every-

body's doing it', 'When the midnight choo-choo leaves for Alabam', 'I want to be in Dixie', 'the Ragtime violin', 'When I lost you' was a waltz that Berlin wrote after his wife died within six months of marriage and he was twenty-four.

From 1924 came a long succession of truly melodious waltzes which will always be associated with him; 'What'll I do?', 'All Alone, You forgot to Remember, Always, Because I love you, and Russian Lullaby. These are all included in this compilation.

Irving Berlin began writing regularly for sound films. In 1931 he wrote 'Reaching for the moon', which is a typically lovely number never heard now, except in nostalgic programmes like this Lp. 1931 was the year of 'Me!', a swinging, boisterous number that begged to be treated with some jazz flavouring - as by the Rhythmic Eight here. The same group give us a beautiful version of 'Together we two' while Carroll Gibbons and the New Mayfair Dance Orchestra bring a delightful 'Roses of Yesterday'. The Latin-American rhythm is used to describe the antics of the young lady in 'Heat Wave'. 'Let's Face the Music and Dance' is one of the many tunes Irving Berlin composed for the Ginger Rogers and Fred Astaire films

When World War II came, he brought out a song which he had written in 1917, but never published - 'God Bless America' - and it was immediately successful. He donated all the royalties from it to the Boy and Girl Scouts of America, amounting to many thousands of \$\$\$\$\$. For Britain he wrote 'It's a lovely day tomorrow' which he instructed must be performed in Britain before it was heard in USA. It's sentiment helped us along during the war.

Except for his earliest years, Berlin never collaborated with any lyricist or composer. He never had any yearning to write concertos or symphonic pieces. He play only in F sharp, and had made the famous piano with the shifting keyboard to help him transpose to it/ from it.

With the aid of a discography I know that I have known the tunes of Irving Berlin for over fifty years - only a half of his lifetime. Although he has made no public appearance for years we hope he keeps well in his century-year knowing that we still have many favourites from the compositions he has written.

I have taken (above) many points from Brian Rust's notes to this excellent Lp surveying Irving Berlin's tunes as played by British Dance Bands 1926 - 1940, though some tunes are from before 1926. We hear bands led by Bert & John Firman, Ray Noble, Billy Cotton, Carroll ibbons, Joe Loss and Jack Hylton. The vocalists include Gavan O'Connor, Sid Buckman, George Melachrino, Alan Breeze, Webster Booth.

I thoroughly recommend this 'Celebration' to all lovers of British Dance Bands and the music of Irving Berlin.
EMI Retrospect SH 512 for Lp or TC-SH 512 for cassette.

100 Years

In 1887 Emile Berliner invented the disc record and coined the word, Gramophone. He invented the player and the method of mass production from metal stampers. The record industry and a method of home entertainment was born.

In May 1888, coincidentally in the same week that Irving Berlin was born (making him 'a child of the Gramophone Era'), Emile Berliner demonstrated the Gramophone to the Franklin Institute in Philadelphia. From this important demonstration, many of the world's Radio and Television organisations are counting the Centenary.

Born in 1851 (20th May) in Hannover, young Emil grew up influenced by his mother's love of music which later led him to his vision of the Gramophone as an instrument for making music accessible to all people - even those unable to attend concerts. He emigrated to Washington in April, 1870, where he worked in a dry goods store.

Bothered in America by his lack of education, Berliner - who had added an e to Emil - enrolled in 'night' school, where his chief interests were acoustics and electricity. In 1876 he heard a concert conducted by Jacques Offenbach at the Philadelphia World's Fair, where Alexander Graham Bell displayed his telephone. Berliner's attention was caught by the telephone, which could still not pass on sound adequately.

In a makeshift laboratory in his furnished room, Berliner set out to construct a device which would better allow the transmission of sound. He patented his invention, the microphone, and sold it to the Bell Telephone Company for \$75,000 and a contract that was to make him a well-to-do young man by the time he returned to Hannover in 1881. While there he and his brother Joseph founded the "J. Berliner Telephonfabrik", a corner of which was later to become the future home of the infant Deutsche Grammophon Gesellschaft.

Emile's curiosity was drawn to Thomas Edison's Phonograph. He began experimenting with discs on which sound could be engraved laterally instead of vertically on cylinders and

this soon led to a photoengraved record that could be played back through a stylus and a diaphragm reproducer. He applied for a patent on 27th. September, 1887, and in May 1888 came the



Irving Berlin



Emile Berliner

important demonstration to the Franklin Institute.

The "repertoire": a baritone singing 'Yankee Doodle Dandy', a cornet solo, a soprano version of 'Home, sweet home' and a recitation of the American Declaration of Independence by Emile Berliner himself. One cynical critic said the audience was "compelled to liken the noise from the Gramophone to the braying of a wild ass".

In 1889 Berliner travelled back to Europe where he gave demonstrations of the Gramophone, where he greatly impressed Werner von Siemens. Equally impressed was the pianist and conductor of the Berlin Philharmonic Orchestra, Hans von Bulow. In that same year Emile Berliner granted a licence to Kämmer und Rheinhardt of Waltershausen to manufacture Gramophones and five-inch records. In 1893 he founded the United States Gramophone Company in Washington D.C.

In 1897 Berliner displayed the Gramophone at the Leipzig Trade Fair, by which time he was selling them in London as well as Germany. In 1898 he founded the Gramophone Company in London and the Deutsche Grammophon Gesellschaft in Hannover. The first premises in London were in Maiden Lane, and in Hannover in Kniestrassé.

2157
In 1900 Berliner registered the "His Master's Voice" design by Francis Barraud as a Trade Mark. In that same year he was sued by the Columbia Graphophone organisation for infringement of their patent. Although the Court ruled in Berliner's favour because his gramophone and discs were quite opposed to the cylinder phonograph, he was financially ruined. Eldridge Johnson, who had produced the spring-drive Gramophone acquired the Berliner Gramophone Company and renamed the firm the Victor Talking Machine Company in honour of Mr. Berliner's court victory.

In 1902 there was a pooling of various patents by various companies that freed the recording industry of unnecessary litigation and counter-litigation. From that point records have progressed to a point that even Emile Berliner could have hoped - bringing entertainment, political propaganda, advertising, religion, education, et alia, into the home. Today we have Compact Discs as the latest development - but still the reproducer passes over a spirally-diminishing-diameter 'soundtrack' as used by Berliner. (The foregoing is largely taken from the 1973 notes from Polydor International and Oliver Berliner 1979 notes in Billboard.)

Letter

Dear Ernie,

I was re-reading back numbers of the Talking Machine Review the other day, including an article in the June, 1984 issue: "Getting the best results from 78 rpm records in 1984", by E. L. M. Shipway.

It started me thinking. I agree with his remarks about the Stanton cartridge - though mine is a model 500, but fitted with a 4-thou stylus supplied by Expert pickups. On most pre-electrics it does a wonderful job, and was very reasonably priced, too. My other cartridges are the trusty Goldring G800 and a Shure M75 each fitted with their respective maker's 78-stylus. They perform similarly.

But another contributor pointed out that modern amplifiers are geared to modern Lps. The frequency curves being incompatible with older 78's - particularly early electrics. I must confess that when I first read that article I didn't pay much attention to the statement - but the writer is right.

Recently I bought a graphic equaliser - a Yamaha 10 + 10 channel. Setting it up with my NAD amplifier and two tape decks (one through the "aux" input) nearly gave me a nervous breakdown; but it is working. The point is, that I can now hear the music as it probably sounded in the recording

studio. The honking, thumping bass of the early electrics has been nicely tamed. For example, I have a Zonophone: Spencer Shaw playing "Melody in A" on the Kingsway Hall organ: and I can actually hear the melody, all of it, and not just the bass-pedals. Great.

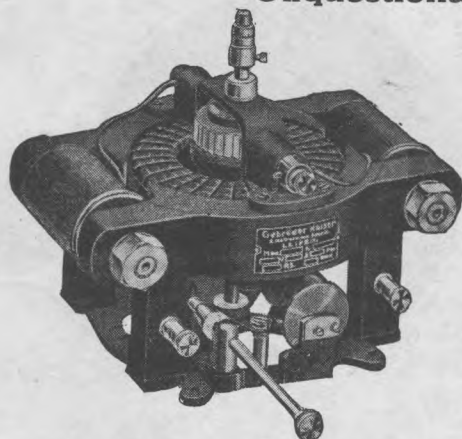
I know that the purists will hold up their needle-scratched hands in horror; but I can promise other potential Philistines that it WORKS. Having said this, maybe I should add that normally I only filter out extreme bass and treble to take care of rumble and 16K hertz fizz and not much else. I am a fanatical believer in scrupulous cleanliness as the Super Noise Filter.

Sincerely, Geoff Percival, Belfast.

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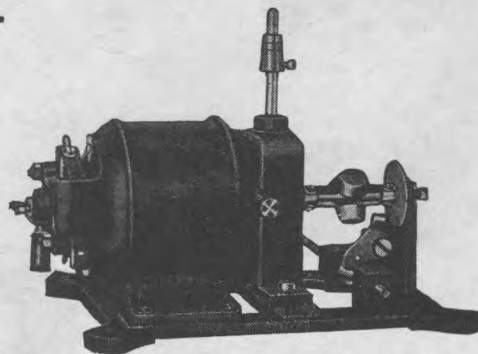
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Delivery not guaranteed under 10 days.

The SEYMOUR MANUFACTURING COMPANY, 50, Tufnell Park Road, London, N.

May 1914

Great Singers of the Age

(continued from p.2115)

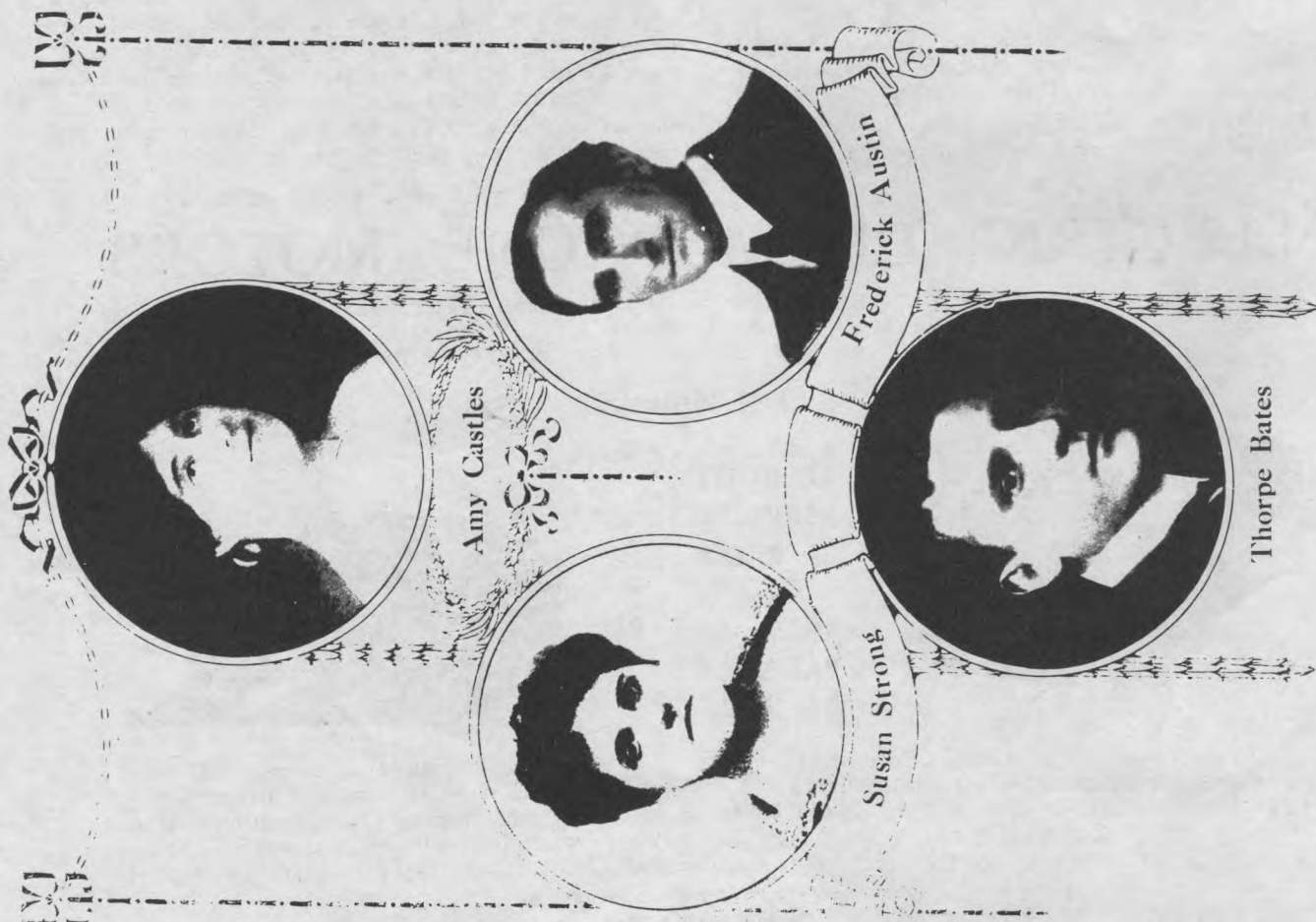
AMY CASTLES, not the least accomplished of the many singers Australia has given us, was born in Melbourne in 1882, and displayed a talent for singing at a very early age. In March, 1899, she sang as an amateur at a Melbourne *soirée*, where she created such a good impression that a crowd of public engagements were immediately thrust upon her. When, after five months, she decided to come to Europe for study, a farewell concert in Melbourne drew an audience of 16,000. She made her London *début* on November 19, 1901, and since then her brilliant soprano voice, which was trained by M. Bouhy, of Paris, has been often heard and always applauded at the Ballad Concerts and all the other usual places in London and the provinces.

MADAME SUSAN STRONG is an American, the daughter of a prominent lawyer who was at one time State Senator for Brooklyn, N.Y. She began her vocal studies at a very early age under Francis Korbay, in New York; and when in 1894 the master removed to London, the pupil followed him. It was on the recommendation of Dr. Richter that Madame Strong took up operatic singing, making her *début* during Mr. Hedmond's autumn season, 1895, as Sieglinde in "Die Walküre." Her first appearance in a Grand Opera season was in 1897. She has also achieved operatic success in her native land. Of late years she has appeared chiefly at concerts. Among her Gramophone records we note with interest Beethoven's little-known and oddly-named "Brain-spinning Swain."

MR. AUSTIN is a Liverpool man who happened to be born in London in 1872. After studying under the late Charles Lunn, he made his first London appearance in March, 1902. Since then he has achieved two reputations, first as a concert singer, and latterly as a fine exponent of Wagnerian bass *rôles*, all of which he has mastered in English and German. Apart from the richness of his vocal endowment, Mr. Austin is a good all-round musician. He holds a musical degree—not an honorary one—he is a skilled pianist and organist, and has composed a good deal of music. Perhaps his most notable achievement was when, on March 17, 1910, he successfully undertook the difficult *rôle* of Orestes in "Elektra" without a stage or band rehearsal.

MR. THORPE BATES, one of the most promising of our younger baritones, was born in 1883, and began his professional studies at the Guildhall School of Music under Mr. Edward Wharton, continuing them with Dr. Lierhammer at the Royal Academy. At one of his earliest London appearances, in 1904, a critic heard him sing the "Bedouin Love Song" (which he has recorded, by the way, for the Gramophone), and commended "the brilliancy, evenness, and extreme effectiveness" of his voice. Since then he has steadily worked his way to the front. In 1906 he took part in Albeni's autumn tour, and last year he visited Canada. He has recently (February, 1910) taken part in the Brighton Musical Festival, and in April last he did full justice to the music of the Philosopher in "Omar Khayyâm" at Sheffield.

(Editor's note: Thorpe Bates went on to score enormous success in "The Maid of the Mountains" and Frederick Austin in the "Beggar's Opera" which he revived at Hammersmith.)

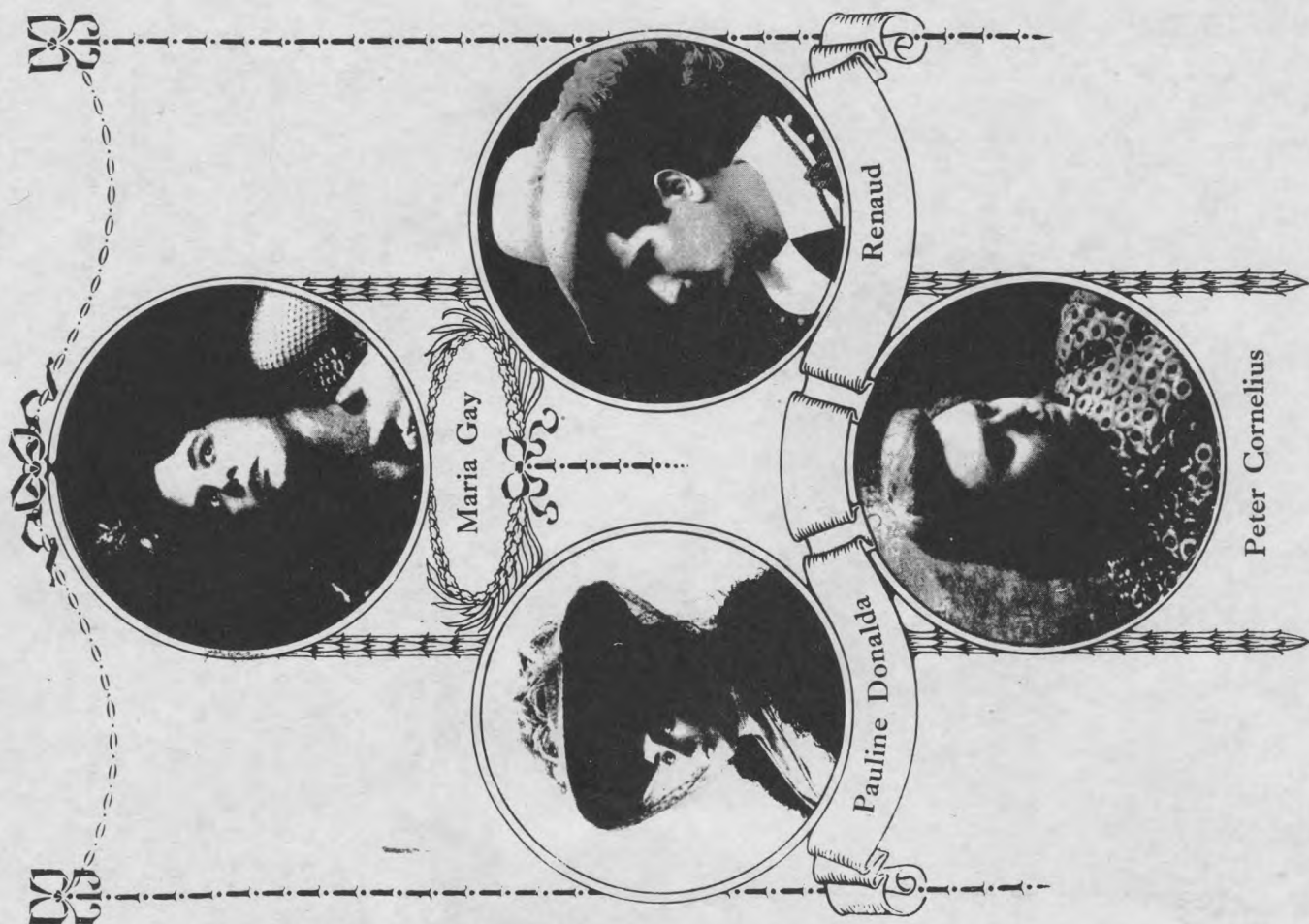




GEORGE EDWARD WADE ROBEY, born on September 19, 1869, was originally intended for his father's profession, which was that of a civil engineer, but fortunate misfortunes intervened, and led him to the discovery of his true vocation. After some public experience at the Kyrle Society's concerts in Birmingham, where he not only sang, but played the mandoline as well, he was given a trial at the Oxford Music Hall, and without further ado secured a twelve months' engagement. His subsequent career, as a maker of fun for London and all England, is spoiled from the biographer's point of view by its extreme monotony—a monotony of unvarying success, studded from end to end with such jewels of humour as "The Mayor of Mudcomdyke," "Mrs. B.," and "The Prehistoric Man." His extra-professional interests, on the other hand, are of anything but a monotonous nature. He is something more than an amateur painter, and has exhibited at the Royal Academy and Royal Institute; he is an ardent stamp-collector, and an enthusiastic cricketer and footballer; and he takes a particular interest both in the excavation of ancient Egypt and the exploration of modern Africa.



ANTON VAN ROOY, one of the finest of living Wagnerian singers, is a Dutchman, born at Rotterdam in 1870. His future career was foreshadowed in childhood, when, at eight years of age, his voice attracted notice. Growing up, he studied at Frankfurt under Julius Stockhausen. Commerce claimed him for a while, until one day a daughter of Madame Wagner heard him sing, and was so greatly impressed by his voice that she got him to sing to her mother, who promptly engaged him for the Bayreuth Festival of 1896. Here he made his operatic *début* as Wotan and the Wanderer, the first singer, other than a German, to undertake those parts at the Festspielhaus. At Covent Garden he first appeared on the occasion of the revival of the "Ring" under Felix Mottl in 1898, and since then the management has found him indispensable whenever German opera is given. Herr Van Rooy's noble voice, artistic singing, and dignified bearing enable him to secure ideal renderings of Wotan and Hans Sachs; while in that most arduous of parts, the title-*rôle* in "The Flying Dutchman," his powers of endurance and the exceptionally high range of his voice give him a commanding interpretative advantage.



MARIA GAY is a Spaniard, born in Barcelona. Before going on the stage, she had thoughts of becoming a sculptor, and studied in Paris to that end. Her operatic *début* was made in Brussels, of course as Carmen. This was in 1905, and in the autumn of the following year she appeared at Covent Garden in the same rôle, shocking some elderly critics and electrifying the general public by the almost alarming realism and vigour of her performance. No other Carmen has put quite such wild *abandon* into the "Chanson Bohème," such seductive charm into the "Seguidille." Maria Gay has also sung here in "Orfeo," and her wonderful performance of Dalia is famous on the Continent. In America she is very popular. ◊

MADAME DONALDA'S real name is Russian, and, on her own confession, unpronounceable. Her stage name is a compliment to Lord Strathcona, founder of the musical scholarship which she gained at Montreal, her birthplace. Thanks to this aid, and to the interest of the tenor Salignac, she was enabled to go to Paris, where she studied with Duvernoy for two years. In 1904 she made her *début* at Nice in "Manon," and created the rôle of Jenny in Leoncavallo's "Chatterton." Three years' engagements in London and Brussels were the immediate results. Madame Donalda's brilliant and flexible voice and her very considerable histrionic powers are displayed to the greatest advantage in her favourite part of Mimi, in which her singing of "Mi Chiamano Mimi" (recorded, among other selections, on the Gramophone) has hardly been excelled. ◊ ◊ ◊ ◊ ◊

MAURICE ARNOLD RENAUD was born at Bordeaux in 1862, studied at the Paris and Brussels Conservatories, and made his *début* at the latter city in 1883. After an engagement at the Brussels Opera which lasted until 1890, he went to Paris and appeared at the Opéra Comique for a season. In 1891 he went over to the Grand Opera, with which he has been connected ever since. At Covent Garden he first appeared in 1897, in Baron d'Erlanger's "Inez Mendo." M. Renaud has a repertory of over fifty parts, including Escamillo, Basilio, Beckmesser, William Tell and Henry VIII., which he played at the first London performance of Saint-Saëns' opera in 1898. A fine baritone singer, a capable and conscientious actor, and, on the testimony of Jean de Reszke, "a magnetic artist." ◊ ◊ ◊

PETER CORNELIUS is a Dane, and began his studies in his native city of Copenhagen, continuing in Paris and Berlin. As is so often the case with tenors, he began as a baritone. In Denmark he first appeared as Siegmund (1900) and afterwards as Siegfried at the first Danish performances of the two last plays of the Ring-cycle. An engagement at Bayreuth followed in 1906; London first heard him in 1907; and in January, 1908, he returned to sing Siegfried in English, having mastered our language in the interval. Renewed engagements in 1909 and 1910 have securely established his fame as one of the finest living exponents of Wagner's heroes. Possessors of a Gramophone may hear him to equal advantage in the linked sweetness of Siegmund's "Liebeslied" and in Siegfried's vigorous Forge Songs. ◊

Fernando De Lucia

THIS famous Italian tenor was born at Naples about fifty years ago, and had achieved a reputation at Madrid and elsewhere when Sir Augustus Harris engaged him for the Drury Lane season, 1887. His merits then were hardly recognised, but when in 1893 he returned and sang as Canio at the memorable first performance of "Pagliacci," his vigorous acting and intensely passionate singing created a profound impression. For some years he appeared regularly at Covent Garden, singing in such operas as "L'Amico Fritz," "Faust," and "Mefistofele." Then, after an interval, he returned in 1905 to sing his old parts in Leoncavallo's and Mascagni's operas with undiminished power. Commendatore De Lucia's unique voice, with its silvery tone and poignant expressiveness, may be heard to the greatest advantage in his records of the Flower Romance from "Carmen," and Lohengrin's Farewell to the Swan.



Fernando de Lucia

Gilbert

CHARLES GILBERT, most versatile (and plumpest) of baritones, was born on November 19, 1866, and studied from 1886 at the Paris Conservatory, where, in 1889, he gained the first prize for comic and the second for grand opera singing. After fulfilling a year's engagement at the Opéra Comique, he went to the Theatre de la Monnaie, Brussels, with the management of which he has been connected. Both in London and in New York he has been a great favourite for years, especially in the *buffo* parts for which Nature has fitted him with the right figure and the right sense of humour. He is particularly admirable as Bartolo in "Don Juan," Schaunard in "La Vie de Bohème," and in the titular part of "Don Pasquale."



Gilbert

Madame Saltzmann-Stevens

BORN of a French mother, with a German father, Madame Minnie Saltzmann-Stevens is a native of Bloomington, Illinois. Straitened circumstances checked without quenching her early ambition to become a singer, and a position in a church choir, together with some friendly help, enabled her to pursue her studies locally until her marriage opened out wider opportunities. Coming to Europe, she worked for four years under M. de Reszke, and made her *début* at the English performance of the "Ring" in January, 1909. Engagements followed at Lisbon and Berlin, and her brilliant impersonation of Brünnhilde was one of the features of the recent season at Covent Garden. She has recorded some of the greatest moments in the part for the Gramophone Company.



Madame Saltzmann-Stevens

Carl Jörn

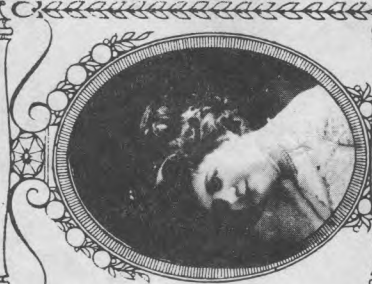
CARL JÖRN, tenor of the Royal Opera, Berlin, is a Russian, and hails from Riga, where he began his studies under Fräulein Jacobs. His *début* was made in Freiburg, in 1896, and he came here first in 1906, appearing on the opening night of the season as Loge in "Das Rheingold," a performance which was characterised as the best impersonation in the cast, and the most artistic of all the "Ring" achievements of that year. He also played the Prince in Poldini's "Der Vagabond und die Prinzessin," and gave a most spirited and humorous rendering of the title-role in Cornelius's "Barber of Bagdad." His tenor voice is of the robust order, sympathetic in quality, and extending in compass to the high D.



Carl Jörn

Alice Verlet

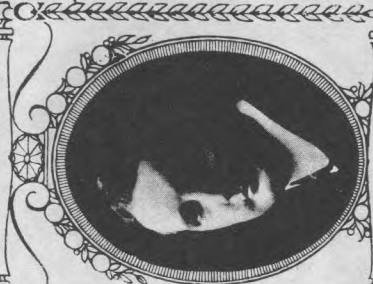
MLE. ALICE VERLET, a Belgian by birth, has for some time been principal light soprano at the Paris Grand Opera, and came to England last year with a well-earned Continental and American reputation. She sang here at a concert given by Louis Hillier, the composer and violinist, at several recitals organised on her own account, and at the Albert Hall Sunday Concerts, creating a great impression by the beauty and remarkable flexibility of her high soprano voice, as well as by the temperamental qualities which lent variety to her extensive repertory of songs. In June last she returned to take the part of the Countess in Mozart's "Seraglio" at His Majesty's, singing in English with an accent that increased rather than diminished the charm of her impersonation.



Alice Verlet

Whitehill

WHEN Clarence Whitehill first sang in England he was announced as Herr Whitehill, but for all that he is of Anglo-Saxon race, and was born at Marengo, Iowa, in 1872. After studying for a while at Chicago, he came to Europe and placed himself under the tuition of the famous teacher Sbriglia, of Paris. His *début* was made in 1898 at the Théâtre de la Monnaie, Brussels, and subsequent appearances were made at the Opéra Comique, Paris, and the Metropolitan Opera House, New York. A Bayreuth engagement followed in 1903, and in 1905 he made a successful first appearance in London, as Wotan in the "Rheingold." It is with this part, in the three first plays of the "Ring," and with the vocally correspondent role of Gunther in "Götterdämmerung," that Mr. Whitehill has especially identified himself, both here and in America. He is at present a member of the Cologne Opera Company.



Whitehill



Caruso



John Coates



Destinn



Harry Dearth



Mischa Elman



Geraldine Farrar



Galvany



Plunket Greene

Marcel Journet was born in 1859, is a native of the Alpes Maritimes, France and made his operatic debut in 1893, at Montpellier. At Covent Garden he was first heard in 1897, and met with immediate acceptance as a singer with an exceptionally fine bass voice, and an actor whose sense of humour did him excellent service in what are known as character parts. Perhaps his merits were not fully appreciated here until 1905, when, in consequence of M. Plançon's illness, he was called upon to take that great singer's place, and proved himself more than equal on the occasion. M. Journet has a very large repertory, and is at home in the most diversified parts. In "Don Giovanni" he can be most impressive as the ghostly Commendatore and most grotesque as the roguish Leporello and his Frère Laurent in "Romeo et Juliette" is as good as his Henry the Fowler in "Lohengrin". Few singers can give equally good renderings of such widely-contrasted excerpts as Wolfram's sentimental Address to the Evening Star, and Méfistofele's cynical Serenade, both of which are included in the records he has made for the Gramophone.

M. Journet is a member of the Paris Grand Opera Company, under a contract which still has some years to run.

JAN KUBELIK

Jan Kubelik was born on 5th. July, 1880, at Michle, a village near Prague. Bohemia is a land of musicians, where every peasant plays some instrument and every village has its little band of self-taught performers. Our subject's father was the conductor of the Michle orchestra, and it was he who gave the five-year-old boy his first violin lessons. By 1888 the young Kubelik had made sufficient progress to play a Vieuxtemps concerto at a public concert in Prague. In 1892 he entered the Conservatory there and was placed under Professor Sevcik, who had just returned from Russia with his famous 'Method' completed and ready for trial. The connection was a fortunate one for master and pupil alike. Six years hard labour ended with two brilliant performances at students' concerts, and, in the autumn of 1898, with a professional debut at Vienna which at once established the fame of both Kubelik and the Sevcik Method. After a visit to Buda-Pesth and a lengthy tour through Italy, where Leo XIII. decorated him with the Order of St. Gregory, the new Paganinni came to London, and appeared on 18th. June, 1900, at a Richter Concert, playing his predecessor's D major Concerto with a brilliance and surety of tone and technique that produced a magical effect on his listeners. Five recitals given subsequently at St. James's Hall confirmed his claim to be regarded as the greatest violin virtuoso of modern times.

In 1902 Kubelik undertook his first tour in the United States giving sixty concerts, and returning the following year, having spoiled the Americans to the extent of £23,000 in cash, and five cases filled with gold and silver presents. This was only a modest beginning: his last American tour realised \$50,000, though it is true he had to travel 25,000 miles in order to earn it. Fiddling at this rate, the market-gardener's son is now in comfortable circumstances, and has lately been able to expend a trifling £160,000 on the purchase of Prince Hohenloë's ancestral estates in Silesia. Australia contributed to his banking account in 1905, and he has won golden fame and courtly decorations in nearly every European country, with the exception of his own turbulent Bohemia. In 1903 he married a Hungarian countess and became a naturalised Magyar.

As a virtuoso playing virtuoso music, Kubelik is supreme, with an almost inhuman mastery over technical impossibilities and an extraordinary power of giving emotional value, at any rate, to the most trivial showpieces. His playing of Bach's Chaconne shows what he could have done in a different sphere had fate and popularity allowed. Gramophone audiences have the opportunity at will of being dazzled by his technique in Bazzini's "Ronde des Lutins" and an arrangement of the sextet from "Lucia", or of being charmed by his exquisite technique and unaffected cantabile playing in Drdla's "Serenade".

Selma Kurz, principal coloratura singer at the Viennese Opera, was born at Bielitz, and studied with Professor Röss. Her debut was made at Frankfort-on-Main in the part of Elizabeth in "Tannhäuser", and her connection with Vienna dates from 1899, when she first appeared in the Austrian capital as Mignon. In London she has appeared in several seasons since 1904, singing Julietta, Lucia, Elizabeth, and other heavy roles, but scoring her greatest successes in lighter parts such as Gilda in "Rigoletto", and Oscar in "Un Ballo in Maschera". In such numbers as the Page's song in the latter opera, her flexible voice and neat execution are displayed to the greatest advantage. In 1907 she took the part of Anna at the first English performance of Catalani's "Loreley". Among her other favourite impersonations may be mentioned Marguerite of Valois in the "Huguenots", and Astri Lianmante the Queen of the Night in "The Magic Flute". In the latter part, which, as everybody knows, was specially written by Mozart for a soprano singer of exceptionally high range. Fraulein Kurz is perfectly at her ease, and delivers the florid runs and the famous staccato top F of the trying aria "Ah infelice" with the utmost fluency and certitude. For confirmation, consult the record.

HARRY LAUDER

It is the biographer's first duty to inform his readers that Harry Lauder is a Scotsman, born at Portobello on 4th. August 1870. He began to earn his living in a flax-mill, and later on worked in a coal-mine for ten years, studying music in his leisure hours, and gaining much popularity as an amateur singer of comic songs, and, rather unexpectedly, of sacred songs as well. The uninstructed reader will receive a further shock on learning that his first great professional success was made as an Irishman, in a character song - "Call agen Callaghan" - at Belfast. However, blood will tell, and it was as a Scot that he made his bow to a London audience at Gatti's Music Hall, Westminster Bridge Road. From the first he was welcome, but his fame as the most popular variety singer of the day was founded later, at the London Pavilion. He paid his first visit to America in 1907, scoring a huge success. Another followed in 1908, and London has lately welcomed his return from a triumphal progress round the world. The singer of "Tobermory", "Stop yer tickling, Jock", and "I love a lassie" (to name but three of the many he has sung and recorded) has a right to spell his name of "artiste" without the final letter. He first appeared on Gramophone records in May, 1902.

LOUISE KIRKBY LUNN

Louise Kirkby Lunn, whom no less an authority than Sir Charles Santley describes in his "Reminiscences" as "the most accomplished English singers I have ever heard", was born in 1873 at Manchester. After taking lessons locally with Mr. J. H. Greenwood, she went to the Royal College of Music, where she gained an open scholarship and studied under Albert Visetti. While at the College she took part in students' performances of Schumann's "Genoveva" and Leo Delibes charming light opera "Le Roi l'a dit". Her singing and acting attracted the attention of Sir Augustus Harris, and under his auspices she made a striking professional debut as Nora in Stanford's "Shamus O'Brien", at the Opera Comique in March 1896. Later in that year she played small parts at Covent Garden, and in 1897, after Harris's death, she joined the Carl Rose Company and remained for two years playing Carmen, Ortrud, Mignon, Brangäne, and other contralto and mezzo-soprano roles. In 1899 she married and abandoned the stage for a time to sing for Mr. Newman in concerts at Queen's Hall and elsewhere, but in May, 1901, she returned, to sing the part of the Sandman in "Hansel and Gretel" at Covent Garden, where she has since appeared in every grand opera season. In the following year Madame Lunn sang at the Sheffield and Norwich Festivals and paid her first visit to America, where, at New York, she scored a great success in what has remained one of the finest of her roles - that of Amneris in "Aida". It was



Harry Lauder



Kirkby Lunn



Dan Leno



Edward Lloyd



John McCormack



Melba



Riccardo Martin



Agnes Nicholls

in 1904 that the public began to realise that in the person of Kirkby Lunn they had in their midst not merely a singer of great promise, but a finished artist of high achievement. During that year, besides performing at Covent Garden as Amneris, Fricka and Pallas in Saint-Saëns' "Helene", she took part in the Elgar Festival in London, and at Boston U.S.A., on 17th. October, played Kundry in the English production of "Parsifal" by the Savage Company.

In 1906 she visited America again, and went by special invitation to perform "Aida" at Buda-Pesth. Another interesting event of that year was her assumption of the part of Hate in the revival of Gluck's "Armida" at Covent Garden. In the following year she played, among other parts, that of Laura in "La Gioconda", and, to single out one of her many Festival appearances, sang at Leeds at the first production Elgar's "Apostles" and Stanford's "Stabat Mater". With ripened powers of voice and action her Fricka and Waltraute were outstanding features of the "Ring" cycle of 1908, and in 1909 came her greatest triumph hitherto - a magnificent performance of Dalila on the occasion of the first performance of Saint-Saëns' Biblical opera. The two great airs in this part stand out among her Gramophone records.

Madame Kirkby Lunn's voice is of the true contralto quality, rich and warm, while its range is exceptional, from the low G to the high B flat. As an actress she has done great things, and will do greater yet. She possesses, too, the rare faculty of completely eliminating the stage manner when on the concert platform.

DAN LENO

Dan Leno, unknown to the world as George Galvin, was born on 20th. December, 1860, in the St. Pancras parish, London. His parents were both in "the profession", and on his father's death he lost no time in joining the ranks as a contortionist, being then four years old. Years of hard struggling followed. On a visit to Ireland he picked up a brogue, which never left him, and a knowledge of clog-dancing which first helped him to the front. In 1883 he gained the championship for clog-dancing at Oldham, and thenceforth his name headed the variety bills in the north country. Coming to London, he tried his clogs and comic songs on an audience at the Fores Foresters' Music Hall, who rejected the former and uproariously accepted the latter. In 1886 he played in his first pantomime at the Surrey Theatre; in 1888, with "The Babes in the Wood", began his connection with Drury Lane which continued to the end. The pathetically clouded end came on 31st. October, 1904, and to this day Dan Leno's place remains unfilled, though fortunately his records live after him. His songs - or rather monologues - were, one and all, finished works of art, and the man himself was the most lovable and best-loved of all popular favourites.

EDWARD LLOYD

The lives of the two greatest English tenors of their day are linked together at either end in a curious way; for Edward Lloyd was born in 1845, the year of Sims Reeves' first appearance, and Sims Reeves died in 1900, the year of Edward Lloyd's retirement. The son of Richard Lloyd, vicar choralist in Westminster Abbey, and of Louisa, sister of Dr. John Hopkins, the organist, Edward Lloyd joined the Abbey Choir in 1852, and sang there until 1860. His voice deepened from treble to tenor without the usual distressing interval, and in 1867, after a year's engagement at Cambridge he became tenor soloist at St. Andrew's, Well Street, under Barnby, an appointment which was supplemented in 1869 by another as Gentleman of the Chapel Royal. Two years later came his first success in the Matthew Passion Music at Gloucester Festival, and thereupon he resigned his posts as chorister, and devoted himself entirely to platform work, and within a very brief period attained the leading position among concert and oratorio singers which he held unchallenged for nearly thirty years. During that period hardly a single choral work of importance was produced in England without his services

being requisitioned as creator of the principal tenor part. The list includes Sullivan's "Martyr of Antioch" - and the same composer's "Golden Legend" (Leeds, 1886), Gounod's "Redemption" (Birmingham 1882), Dvorak's "St. Ludmilla" (Leeds 1886), Parry's "Judith, and "King Saul", and Elgar's "Caractacus" and "Dream of Gerontius". The memorable production of the last-named work, at Birmingham in 1900, is to be marked as the fitting culmination of the great singer's great services to oratorio in England; for that was the year of his retirement from public life, still in possession of the plenitude of his powers, and leaving a gap behind him, which has never yet been quite adequately filled. His farewell to the concert platform took the form of a tour, beginning on 8th. October, and ending with the last goodbye at the Albert Hall on 12th. December. In the interval no fewer than fifty towns were visited, and six songs were sung by the hero at nearly every one of them. Since then Mr. Lloyd has lived at Mayfield, Sussex, and latterly at Worthing.

Edward Lloyd never appeared on the operatic stage, but in his own sphere no music, whatever its age or school, came amiss to him. His repertory, of which he has made representative, included most of the great oratorios, old and new, operatic excerpts such as "Lend me your aid" from Gounod's "Irene", and the Prize Song from the "Meistersinger", lieder like Dvorak's "Song My Mother Taught Me", old perennial favourites like "Come into the Garden Maud" and "Bonnie Mary of Argyle", and songs of the type of "The Holy City" which the superior musician sniffs at, and the general public takes to its heart. No musician, however superior, would deny the great service he did in familiarising concerts with the works of Wagner; and no less an authority than Hans Richter has declared that "Edward Lloyd was the first tenor to bring out in all its fascinating loveliness the exquisite vocal charm of the Preislied".

JOHN MCCORMACK

This young Irish tenor, to whom such dazzling success has come with such unexampled rapidity, was born at Athlone, Wesmeath, on 14th. June, 1884. The idea of taking up music as a profession did not come to him until 1902, when at the suggestion of a friend, Mr. Frank Manning, he entered for the tenor-singing competition at the National Irish Festival and was very much surprised at winning the Denza Gold Medal. His debut as a public singer took place in the same year at Dublin, where, in 1903, he obtained a position in the choir of Catholic Cathedral. In the following year he went to America, and sang at the St. Louis Exhibition, and in 1900 he began his serious studies at Milan, under Signor Sabatini. Progress was rapid, and the same year saw his first operatic appearance, at Savona, in Mascagni's "L'Amico Fritz". At the age of twenty-three, unheralded and unknown he came to London in search of an engagement, which at first was hard to find. At last he was given a trial at a Ballad Concert, where the audience was not slow in recognising what has been characterised as "the most remarkable voice which has been heard in London within recent years." Naturally, other engagements rapidly followed, at the Ballad Concerts for that season and the next at the Liverpool Philharmonic, with the London Choral Society, and on tour with Mr. Harrison's party; and at the beginning of the autumn season of the same year (1907) he made a triumphal entry at Covent Garden as Turiddu in "Cavalleria Rusticana". The London Irish turned up in great force to greet their compatriot, and it is said that their cries of applause, couched in Gaelic, greatly puzzled the Italian occupants of the gallery. During the same season Mr. McCormack appeared five times in "Cavalleria", twice in "Rigoletto" singing the Duke's part in the last-named opera on the memorable night of Tetrassini's debut, when, at the end of the great duet in the second act, the great prima donna surprised everybody by turning round and shaking her colleague's hand. Engaged for the summer of 1908, he made his rentrée on 2nd May, again with Tetrassini, as Edgardo in "Lucia di Lammermoor." On that occasion the critics singled out his singing of "Fra Poco a me ricovero" in the grave yard

scene, of which he has made an exceptionally fine Gramophone record.

In 1909, Mr. McCormack visited America and sang with great success in opera at New York; and during the recent season Covent Garden he has added to his laurels by an extremely fine performance - perhaps his best up to date - of Rodolfo in Puccini's "La Bohème" where his acting was marked by a great advance, and his singing was superb, particularly in the celebrated "Narrative". He also took part with Tetrazzini in the welcomed revival of Delibes' "Lakmé". His future engagements include a special season at Parma this autumn, and an operatic tour in Australia with Melba in 1911.

It may be added that Mr. McCormack does not disdain to sing such simple Irish ballads as "Come back to Erin" and "The Minstrel Boy" as few English or Irish have ever sung them before.

R I C C A R D O M A R T I N

Hugh Martin, who has changed his first name twice, first at the request of a French manager, to Riched, and afterwards to the Italian form he now uses, was born at Hopkinsonville, Kentucky. After studying composition with Edward McDowell, he came to Europe and took lessons with Irrgang and Carelli at Berlin and Naples. Stress of circumstances drove him back to New York, where he was engaged in teaching, until a friend intervened and enabled him to return to Europe and continue his vocal studies with Sbriglia. Nantes was the scene of his debut, "Faust" the opera, and 1904 the date. Going to Italy he scored a great success at Verona in "Andrea Chenier" (1905) singing the hero's part nineteen times in a season of thirty nights. Engagements followed at Milan, Lisbon and Rome, and in 1906 he returned to America with the San Carlo Company to make his first appearance at New Orleans in "Pagliacci". In 1907 and for the two following years he was one of the stars at the Metropolitan Opera Season, New York; and this year, after further studies in Italy he was heard at Covent Garden, first in "Madame Butterfly", and afterwards in "Faust", "Tess" and "La Tosca". His voice, artistry, and earnestness assure him a great future.

N E L L I E M E L B A

Helen Porter Mitchell was born of Scottish parents at Richmond, Melbourne, in the land of songless birds and sweet voiced women. Congenial home surroundings fostered her inborn love of music for the first and at the age of six she had already sung - and gained an encore - at a school concert but during her school-days, and for some time after, she made instrumental music her chief study, gaining considerable expertness as a pianist and organist. It was not until after her marriage (in 1882, to Charles, son of Sir Andrew Armstrong) that, on the advice of the late Marchioness of Normanby, she took up the study of singing with serious purpose. A first public appearance in May, 1884, was followed by regular engagements, including several tours, and the post of principal soprano at a Roman Catholic Church in Melbourne. Then, in March, 1886, the longed-for opportunity came, and she sailed to England with the operatic stage as the goal of her ambition. In England she met with scant encouragement from Randegger and Sir Arthur Sullivan; but when she went to Paris and sang to Mathilde Marchesi, the great teacher at once hailed the advent of a star of the first magnitude. After a few months' study with Madame Marchesi, Melba, as she now called herself for the first time sang at a matinee musicale, was heard by Maurice Strakosch, and was forthwith engaged by him for the Theatre de la Monnaie, Brussels. Here on 13th October 1887, she made her triumphant debut in the part of Gilda, and within a few weeks the public were already speaking of 'La Melba', thereby advancing her to royal rank in the world of song. At the conclusion of the Brussels season she came to London, and appeared at Covent Garden, on 24th. May, 1888, in "Lucia di Lammermoor", when her reception was favourable, but not over-enthusiastic. The seal was set

on her fame twelve months later at the Paris Opera, when the most critical audience in the world paid her the most unprecedented compliment of a triple recall after her performance of Ophelia in "Hamlet". Her magnificent singing of the Mad Scene, which brought down the house on that a occasion, has been adequately perpetuated in two Gramophone records.

Madame Melba's subsequent career as the acknowledged queen of song cannot be given here, even in the briefest outline. She has visited Russia, Holland, Germany, Austria, Italy, Spain and America; and in 1902-3 she made a royal progress through the land of her birth.

Of the twenty-five roles in her repertory, her own favourite is that of Elsa in "Lohengrin". Once, and only once, at New York in 1896, has she taken the part of Brunnhilde. In 1892 she created the title role in Bemberg's "Elaine", and in this connection may be noted the interesting group of Bemberg's sings which she has sung to the Gramophone accompanied by the composer. Melba has sung, and sung greatly, in other modern French and Italian works: but perhaps her ultimate fame, like Patti's will rest on her rendering of the florid old music of Verdi and Donizetti, with her "Caro Nome" for the outstanding example in which her unrivalled technique and the magical purity of her voice are displayed to supreme advantage, and are destined to immortality through the records she has made of them.

A G N E S N I C H O L L S

Agnes Nicholls was born at Cheltenham in 1877, and was educated at Bedford High School. In 1894 she gained a scholarship at the Royal College of Msuci where she studied under Albert Visetti, and appeared in 1896, in company with that other fine artist, Muriel Foster, in the students' performance of "Falstaff", the first to be given in English. In 1897, while still a student, she sang at the Gloucester Festival. After leaving the College and taking further lessons with Mr. John Acton, of Manchester, she appeared at Covent Garden in 1901, as the Derman in the performance of "Hansel und Gretel", which was also the occasion of Mme Kirkby Lunn's debut as the Sandman; and she has sung much in Wagnerian and Mozartian opera since, at first in minor roles, such as Woglinde and the First No Norn, and more lately as Brunnhilde, and as the Countess in "Figaro". Madame Nicholls was specially engaged as principal soprano at the Cincinnati Festival of 1901, and has done much work of a similar kind here, especially in Sir Edward Elgar's oratorios. Her voice is a high soprano of delightfully pure tone and finished production. She is married to Mr. Hamilton Harty, composer, pianist and Irishman.

P O L Y D O R P L A N Ç O N

The leading French bass, whose full name is Polydor Henri Plançon, was born in 1855 at Fumay in the Ardennes, and was originally destined for a commercial career. Going to Paris in 1871, he soon discovered his true vocation, and after studying with the tenor Dupré, he made his first appearance at Lyons in 1877 as the Count de Bris in "The Huguenots". His Parisian debut took place at the Gaité in 1880; in 1883 he sang at the Opera in Mephistopheles, perhaps the most famous of his roles, and the one he also chose for his London debut in 1891. From that year until 1904 he appeared every year at Covent Garden. In America, which he first visited in 1893, his popularity is as great as in Paris and London.

M. Plançon's repertory includes such parts as the King and the Priest in "Aida", Capulet and the Friar in "Romeo and Juliet", and the principal bass parts in the works of Meyerbeer and Wagner. To a polished style and a magnificent voice that can roll out great volumes of sound without losing its softness of timbre he adds a power of

RECORDS REVIEWS

* KIRI SINGS -

I Got Rhythm and Summertime
This is a 45rpm 'single' featuring Dame Kiri Te Kanawa singing two well-known George Gershwin songs. It is implied that they are sung to the original orchestrations, one by Robert Bennett and the second by Gershwin himself; and that this is the first time that these orchestrations have appeared upon records.
While we find no fault with the recording or its artists, The New Princess Theatre Orchestra, we find Kiri Te Kanawa's voice too good for 'I got rhythm'. It is hardly the vehicle for a trained operatic voice. 'Summertime' is wonderfully beautiful in contrast. This is how it was intended to be. It is worth the price of the record for this one alone. The 'single' is taken from an Lp of Dame Kiri singing 14 songs by Gershwin, various titles promising to be suitable for the good lady. The single is numbered GERSH 1. Alternatively you might like the complete collection on compact disc CDC 7474542, LP EL 2705741, or cassette EL 2705744.

THE ROYAL AIRFORCE SQUADRONAIRES.

+Big Band Spectacular!

The knowledgeable will know that in this instance "big band" is NOT a military description but belongs to the world of "swing". But although the name 'Squadronaires' is a happy choice reminding us of the band which kept morale flying high during World War II, the present band does NOT copy or aim to just recreate the sound of 40 years ago, but has come on to the point which 'swing' music has arrived today. This makes greater demands upon the instrumentalists, because in the main such big bands are now primarily for concerts, not just to accompany the movements by crowds on a ballroom floor whose last thoughts were concerning the band providing the music, how ever skilled.

Being now grey-haired I am not keen upon those tunes here featuring rhythms for "disco-type" dance music as I find the rhythm heavy, but prefer the bouncy swinging versions like All the Things you are, Doin' Basie's Things, Lover, or South Rampart Street. Autumn Leaves is to a relaxed rhythm that reveals the tight precision of the various sections of instruments. Glenn Miller is remembered in a selection of tunes which he used to feature, and a new composition Captiva Sound features Sgt. Mally Baxter, trumpeter and leader. The record also showcases tenor saxophonist Bob Collins, Don Wright, pianist Cliff Rowley, alto saxophonist Malcolm Gordon, Geoff Lawrence and Steve Chandley share trumpet honours, the latter being excellently featured on flugel horn too. The trombone solos are shared between Richie Skelton and Adrian Greenhaigh.

It is good that the RAF fosters this excellent band keeping alive this "other" very demanding style of music.

Band leader BND 1037 - also available on CD and cassette.

*THE STAFF BAND OF THE WOMEN'S ROYAL ARMY CORPS

Under Captain Ena Forster, the all-ladies band has 34 fine musicians, who treat us to a wide variety of rhythms and musical textures. Side one has six marches.... Resolute, by the Musical Director begins quietly, becoming full blooded later. Sons of the Brave is played with full-punch while H.R.H. The Duke of Cambridge has an interesting woodwind section. Drum Major Jettie is a rarely heard item. In more modern style we have Henry Mancini's Swing March. Side two brings us speciality tunes. Annette Peters is faultless with the Post Horn Gallop and she is joined by Annette Cowles and Janet Meagan in Trumpets Wild, which is perfectly under control. Take Five, the Dave Brubeck tune has Helen Corlett clarinet, Susan Pile, piano, Margaret Andrews, string bass and Frances Tull drums. They are joined by a few more to make an appropriate group for Dixie in F. There are two longer pieces; a Festival Overture by Alfred Reed and a Symphonic Portrait of Cole Porter. A very tuneable record to add to your collection of band records.
Bandleader BND 1036

* THE BAND OF THE GRENADEIER GUARDS

This selection by the famous Grenadier Guards band includes many well-known marches beginning with The British Grenadiers and Scipio. The Director of Music Lt. Col. D. Kimberley has contributed his Nijmegen and Col. R. Bashford who wrote the informative sleeve notes, his Inkerman March. Rule Britannia incorporated into the Guards music in 1672 is among a group of old tunes such as Portsmouth, Duke of York, Belle Isle and Duke of Gloster. Various bugle calls are included, the origin of which, as noted by Mr. Bashford, is shrouded in apocryphal opinion. From the music of the Dutch Grenadiers we have two fine marches Grenadiers and Wagramer Grenadier. Derek Kimberley wrote Musik Marziale for a concert in the Albert Hall in 1985. Based upon the Regimental March, The Grenadiers, the piece is a guide to the instruments and sections in a military band. This all concludes with a fine concerted fugue with all the band playing. The first part has a narration by Colin Berry.
Bandleader BND 1038

*THE LIGHT DIVISION - MASSED BANDS & BUGLES

The Light Division is comprised of two regiments, The Light Infantry and the Royal Green Jackets. Founded in the 18th. Century to protect the main forces by skirmishing attacks, these regiments still march at the incredible (and no doubt unnecessary) speed of 140 paces per minute.

The use of Silver Bugles provides a distinctive sound to the bugle calls and those marches in which they predominate. The quick marches are played at a quick speed, making me think my turntable was faulty! Such tunes are 'Sambre et Meuse', Les Clairons Anglais, Mechanised Infantry and Quick Silver. It is a relaxation to hear the slow march of the Slaves Chorus from Nabucco, which minus bugles returns us to the sound associated with a military band. The concert music is an arrangement by Eymann of Moussorgsky's The Great Gate of Kiev. High on a Hill and Bugle Boy show modern influence as does Horse Guards Echoes.

A very entertaining programme, but in a "different style from the "usual" military band. But, an essential ingredient if you collect military band records.
Bandleader BND 1041

*THE CENTRAL BAND OF THE ROYAL AIR FORCE

The Central Band had Sir Walford Davies as its first Musical Director an through a line of distinguished directors now has Wing Commander Eric Banks M.B.E. The Band is possibly oriented to an orchestral sound rather than military band. The picture on the record sleeve shows 60+ men who treat us to a wide variety of music which includes the Spitfire Prelude and Fugue, the theme music from the film Lawrence of Arabia (who tried to hide his identity in the RAF). TV Sports Themes gives us varied rhythms that include rumba and 'pop'. From The Bartered Bride comes The March and Dance of the Comedians. Viva Musica is a recent composition by Alfred Reed to feature tub woodwinds. Again from films are the Introduction and March from 'The Battle of Britain' and also from the pen of Ron Goodwin 'The Magnificent Men in their Flying Machines', the latter in a prize-winning arrangement by Chief Technician Kelley (who probably had a Christian name - which is not shared with us, not even by the civilian record manufacturers.) A very interesting and enjoyable programme revealing to us the non-military aspect of a "forces" band.
Bandleader BND 1039

*HYMNS FOR BAND - THE ROYAL DOULTON BAND

Formed in 1973 and sponsored by the famous chinaware company, directed by Ted Gray has won many laurels around the world. This their fifth record for Bandleader was recorded in St. Paul's Church, Newcastle-under-Lyme, with the organ played by Neville Ackroyd.

There are 20 well-known hymn tunes, many of which I have known for over 50 years, and the remainder for a very long time. To produce a fresh-sounding LP including so many tunes which its audience knows so well - while keeping within the recognised original usage has been accomplished by arranger David Cunningham. There are cornet solos by Keith Hollingshead and George Bailey. A few songs of sacred content, such as The Old Rugged Cross, The Holy City and Ave Maria are included.

I'm sure that most British readers will find themselves humming, or whistling along with this music. Someone had a very difficult, but successful, task of selecting the twenty popular tunes.
Bandleader BND 2006

*THE MUSIC OF HUGH CHARLES

(Played by the Great British Dance Bands)

This LP was issued to honour the 80th. birthday of Hugh Charles who wrote many popular tunes over the period of World War II, many of which reflected the experiences of the people of our Islands.... Besides which, they were jolly good tunes in their own right, thus, on reflection, it is surprising that a compilation of Hugh Charles' music has been so long in appearing. We must congratulate Tony Clarke who selected a variety of 11 bands and wrote the informative sleeve notes. Hugh Palmer has done an excellent job of the transfers from 78rpm.

The tunes range from the whistful I shall always remember you smiling -(for a loved one going off to war) and its complement, We'll meet again, to the reassuring The King is still in London. For our Soviet Allies was Russian Rose, with its beautiful waltz tune, here enhanced by George Evans' arrangement and Dorothy Carless. In jolly vein are Potato Pete with Harry Roy (do you recall how we were encouraged to grow and eat more potatoes?) and Get into the spirit of spring. I had a surprise, for I had forgotten who wrote the langorous Where the Waters are Blue played here by Felix Mendelssohn & his Hawaiian Serenaders.
Reid Records RD 1.

Also available by mail order, price £ 5.99 from Reid Records, Flat 1, 111, Gloucester Terrace, London W2 6GT

* F L O R O D O R A

(The world's first original cast album)
Incredibly, the infant Gramophone Company recorded most of the songs from Florodora of which most of the music was composed by Leslie Stuart, in Sept/Oct, 1900 during the height of the show's run. There were some changes in cast during the run and many of them are heard here. Aa Dea Reeve, Florence St. John, Sydney Barraclough, Kate Cutler, Louis Bradfield, Ernie Greene.

It is good to hear the original artists sing Tell me Pretty Maiden, In the shade of the palm, Queen of the Philippine Islands, Tact, I want to be a military man. These were, of course, all seven-inch records, and they reproduce well. We hear accompaniments by Paul Rubens & Landon Ronald. Leslie Stuart also accompanies and the LP is "filled-up" by five of his piano solos from 1899.

The show was an enormous success right from the beginning - which fact must have influenced the Gramophone Company. Some of the songs were added as the show progressed, or with a cast change. Luckily records caught them all well and they are well transferred, but personally we least like those via the Packburn system.

Even though Tell me Pretty Maiden by the Florodora Girls is ascribed to a Columbia 10-inch disc, the 160 rpm scratch at the beginning reveals that the recording was originally a cylinder.

A very interesting compilation for the historians among you.

Opal 835

* JOHN Mc CORMACK VOL. 5

The "Pearl Group" is steadily reissuing all of John McCormack's recordings, including some previously unpublished and some broadcast material. This present 2-Lp set brings another 50 items. Within five or six years the task will be complete. While we applaud the aim, we wonder how the great singer's reputation is enhanced by the inclusion of unpublished items of dubious audio quality, mixed in with better-sounding recordings. We wonder if such items should all be put together on a far more expensive Lp for those who must have the entire work of an artist. I wonder this for all artists across the entire range of entertainment, whether it be Duke Ellington, Bing Crosby, Benjamin Gigli or whoever, I have heard some extraordinarily bad-sounding items by all of these gentlemen who had "rejected" them previously. Only the pianist Erroll Garner took a court action to restrain his recording company from issuing items he considered unworthy. It might even be called something un-moral to make general issue of an item by an artist which he had rejected or never intended for posterity.

With that view expressed it must be said that this present set includes some very beautiful singing. It is difficult to pick out a favourite from among the pieces offered. I find myself liking the Hugo Wolf Wo find ich Trost? On the same Lp side, the two songs in duet with Lucrezia Bori are attractive. Little Pal made famous by Al Jolson takes on a new aspect with McCormack's more sympathetic treatment. Even if one might criticise McCormack for recording that, he also sang many another of gross sentimentality, but his charm transformed them to be worthy of our ears. You will hear how skillful he was, with full control of his voice he could move up and down the scale with ease without portamento. Included is an experimental Victor recording from 1931, which is 'high fidelity' to standards later known as RIAA. Its fuller range is remarkable.

Excellent chronological and critical notes are written by Brian Fawcett-Johnson. This set is a 'must' for the John McCormack fan. OPAL 833/834.

+ SULLIVAN WITHOUT GILBERT

Sir Arthur Sullivan had a fine musical career quite outside his association with Sir William Gilbert. This we hear from this Lp, one side of which is devoted to Oratorio.

Two pieces from The Prodigal Son are sung by Edna Thornton and Evan Williams, from 1908. We have seven extracts from The Golden Legend (six of 1908) which was extremely right from its introduction in 1886. We hear fine performances by Perceval Allen John Harrison, Robert Radford, Alice Lakin, Edna Thornton, all very popular in their day.

Side one introduces several singers. David Bispham (whose work was analysed by Laurie Herringham Root in our early issues) sings two songs from Ivanhoe (opened 1891) and two more are sung by Edith Evans and Herbert Telle (1916). Haddon Hall (1892) is represented by a quartet with Allen/Lakin/Harrison/Radford. Similarly there is one each from Henry VIII, by Andrew Black and Rose of Persia by Harry Dearth - the well-known Drinking Song. Somewhat incongruous is The Absent Minded Beggar, being a setting of a Kipling poem on two 7-inch records of 1899 sung by Ian Colquhoun, the baritone who in 1902 was 'retained' at the Alhambra Theatre for months specialising in patriotic songs. (Incidentally he married that year, taking his honeymoon in Paris, but he found time during it to rush to Berlin to record those etched International Zonophone discs). Oddly he made few records after 1902, even though he had a strong recording voice.

A 'plum' for collectors is The Sailors Grave sung by William Green whose few records are of legendary rarity. His son Martyn became a star in the 'G & S Operas'.

This is a sample of the robust Victorian style of singing ballads now disappeared with the songs themselves.
Opal 831

*TENORS OF WALES

Six tenors are featured, one being Dan Beddoe, who is the subject of the current issue of 'The Record Collector'. Most of his career was in USA and despite his great success, he recorded little, and then from his lighter offerings. He had a strong and forward style. His contemporary Evan Williams was Welsh-speaking even though born in Mineral Ridge, Ohio, 1867, but did not begin recording until 1906. His records were immediately successful and one of his first, Sound an Alarm, is included. His voice was very suited to oratorio as shown by Comfort ye and Every Valley from The Messiah. Although he appeared in opera, little of that side of his career was recorded.

Ben Davies was popular and recorded on both cylinder and disc for various companies. His voice was lyrical and yet strong. He was especially well thought of in oratorio interpretation and delivery. However, his recordings were mainly of songs excellently delivered. Here we have Drink to me only, Songs of Araby, To Mary.

Walter Glynn's career was mainly "concert" yet his voice reveals that he could have had a career in opera. From balladry we have Passing By and from Parry's cycle "Blodwen" we have the very pleasing two excerpts, one a duet with Bessie Jones. Parry Jones who was very popular at Covent Garden 'between the wars', introducing such difficult roles as Wozzeck, Psalmus Hungaricus, Bob Boles, had much Welsh language items in his recorded legacy and we are treated to two lesser-known recordings from Imperial, O Na Byddain' Hai O Hyd - and Gwyr Harlech! whose traditional airs you will recognise.

There is some fine singing on this record by six singers whose art would have sustained a whole Lp each.
Pearl GEMM 305

+ GIOVANNI MARTINELLI

Martinelli, with strong tenor voice, began singing in Italy in 1910 and at the Metropolitan, New York in 1913 where he performed regularly until 1946. His great range and long breath span that aided his phrasing made his interpretations virtually definitive, as we hear in the long section on records devoted to Aida (mostly with Rosa Ponselle). (Pearl Records have also issued Martinelli's Otello). We especially like his Sicilians (Cavalleria Rusticana).

and from Ernani, Come rigiada al cespice. I do not know Leoncavallo's Zaza, but E un riso gentile, included here is a charming air, and is one I should come away from the opera whistling! By the same composer, Martinelli puts great strength and conviction into Vesti la giubba. He expresses an unconvincing mood in No Pagliacci non so.. This is a fine transfer of recordings by a fine singer. Pearl GEMM 189.

+ BENIAMINO GIGLI 1918-1919

In October, 1918, dressed in the uniform of an infantryman, Beniamino Gigli recorded for the Gramophone Company, which had just set up recording facilities in Italy, was persuaded to sign a contract by Fred Gaisberg, whose judgement was very astute and accurate and Gigli continued to record for the Gramophone Co./Victor "group" to the end of his career.

The 2-Lp set brings us the complete recordings of 1918-19 made four years after his stage debut, and it shows him already more than a promising 'new' tenor. His voice has great freshness and he had not yet slipped into the various mannerisms adopted later in his career.

We hear him in the roles he performed up to the end of 1919 plus some arie from operas he never performed. From La Gioconda in which he made his impressive debut we have three items including Cielo e mar! (With which he originally had some trouble with the high B flat - but not here). The whole is at almost gently sung, rising to the final climax. From Tosca we hear the 'favourites' Recondita armonia, and, E lucevan le stelle. As Faust in Boito's Mefistofele he was at the right age to express the passions of the 'young' man.

We enjoyed Turiddu's aria, gently sung yet full of portent of the fate to befall him. (We are not told who is the soprano who sings her small part here). Donizetti's Faust yields Salve dinora, casta e pura; Tardi si fai Addio! Sempre amar... with Maria Zamboni, who also duets with him in O soave fanciulla, o dolce from La Bohème. The set ends with Del tempio al limitar from Bizet's I Pescatori which he is not known to have performed, but which is one of the great opera favourite tenor - baritone duets, here sung with Adolfo Padini.

If you know only the recordings of Beniamino Gigli from later in his career you might be forgiven for surprise for not expecting such ease and accomplishment so early in his career - that's what made him great. Pearl GEMM 286/287.

+ JIMMIE LUNCEFORD & his Orchestra.

Although perhaps not generally known by the British public outside purchasers of 'swing' records, but from its opening at New York's Cotton Club it was one of America's greatest and 'precise' bands. So well rehearsed was it that detractors often referred to it as Jimmie Lunceford's trained seals! That personnel remained fixed for several years, but as salaries did not increase in the same proportion as takings some key men left him for bigger offers from Tommy Dorsey, etc. With newcomers, the band continued until Jimmie Lunceford's sudden death in 1947.

The 16 tunes on this Lp are from the 'great' years between 1934 and 1936. The exceptionally good transfers have been achieved by John R. T. Davies. Hugh Palmer has compiled a very representative selection of tunes, most of which include vocal refrains; Charmaine - Dan Grissom; I'm nuts about screwy rhythm - Willie Smith; I'll take the south - Sy Oliver Because you're you - Henry Wells. The Lunceford Trio - a male version of the Andrews Sisters (!) are heard in such tunes as Chillum get up; Since my best gal turned me down; Muddy Water - all vocalists being members of the orchestra, as were the arrangers. While studying at Fisk University for his bachelor of music degree, three of his contemporaries were Edwin Wilcox, Willie Smith and Henry Wells, who later joined the band. These, plus Sy Oliver and Eddie Durham became arrangers of the first order.

Driven along by James Crawford's drumming, the band rode on a beautiful 'two-beat', such as on Rain, or Shake your head. So in this reissue you have a fine example of a fine swing band playing many of the tunes of the day in their own style, as well as specially written instrumental numbers. The bonus on this reissue is that the transfers are far superior to those issued a while back by MCA who own the originals. That firm did everything to insult the music! Conifer CHD 132

+ BENNY CARTER

His orchestra and his Swing Quartet with Elisabeth Welch. In 1936 the American musician, bandleader, arranger, came to London to work as arranger for Henry Hall and the BBC Dance Orchestra. Despite regulations and work permits he was able to record with some British musicians, for Vocalion records. The bigger group was about 12 musicians and naturally, the tunes feature Benny Carter playing alto saxophone, clarinet, or trumpet. Nine of the sixteen tunes are his own compositions, or in association with others.

Some alternative takes are used, and where it is possible to compare them with that issued on 78 rpm we notice differences in interpretation, but they are in no way inferior musically or in reproduction. It might even have been the flip of a coin which made the decision originally!

Elisabeth Welch sings on I gotta go, When lights are low, Poor butterfly, The man I love, That's how the first song was born. Benny Carter's orchestra played the newly-fledged (English) Vocalion Swing Series to get started, for his 'Swingin' at Maida Vale (quick), coupled with Nightfall. (dreamy) was the fourth in the series and others followed quickly. Gin and Jive is from a rejected master, but on comparing it with the remake one wonders why the rejection, it is certainly faster, so may have offended Carter's opinion of how he thought it should go. For instance When day is done

as issued, has a couple of trumpet 'fluffs'... in fact there are others in some other tunes. Just a mood is in a languorous mood but Swingin' the blues picks up the tempo again.

Again, excellent transfers by John J. T. Davies - far superior to the now-deleted Ace of Clubs issue, (which, however, you'll need to keep in order to still hear some tunes). Conifer CHD 131

+ BING - JUST BREEZIN' A LONG

This Lp was released in the present compilation as a memento of Bing Crosby on the 10th Anniversary of his death, being culled from London sessions 19 - 26 February 1975 to which were added At my time of life and The only way to go, from alternative masters.

Let's face it, anyone who has collected Bing Crosby discs from way back will notice the limited vocal range and the hardened timbre of the vocal chords. But, Pete Moore's clever musical arrangements help to disguise this, so we have a very pleasant record. Bing can still sing on the beat and 'swing' the words as in Heat Wave, Breezin' along with the breeze, Cabaret, Razzle Dazzle, Some Sunny Day. Send in the clowns show Bing's acceptance of brand new tunes. I was pleased to have some Rodgers & Hart offerings - My heart stood still, With a song in my heart. It's good, too, that Bing loves to include the verses as well.

A fine memento of Bing with much to offer - but check it out first. EMI EMS 1274

+ SWING FOX TROTS

Chosen by Arthur Murray, arranged by Billy May and played by Ray Anthony and his orchestra. This is a reissue of an Lp released in 1955. Mr. Murray, noted authority on American social dancing, chose the fox trots to be included. In speed they range from slow fox-trot to almost quickstep.

The orchestra maintains a strict rhythm for each tune. The music is purveyed in a swing-band style of various sections being emphasised in turn, then ensemble. The leader takes solos or soars over the whole. If used as intended - for dancing, it is highly successful. But I found that it lost my interest when I heard a whole side straight off because of the similarity of arrangements... The time are, Poor Butterfly, A foggy day, On the sunny side of the street, The year's kisses, I can't believe that you're in love with me, Can't get out of this mood, You stepped out of a dream, You're the cream in my coffee, I've never been in love before, The gang that sang 'Heart of my heart', Let's get lost, Love walked in. Capitol EMS 1247

+ JUDY GARLAND

& LIZA MINNELLI
Concert at the London Palladium, 1965.
It was planned that this would be a one night stand - but such was the demand that it played for two sell-out concerts, plus a TV filming of it.

This is a 2-Lp souvenir of the event. Mother and daughter give all their energies to their performance. Although it could never be said that Judy Garland was a very melodic singer, it will be recognised that she is giving her audience absolutely all that they have paid for and expect. Miss Liza Minnelli's 'paw' equals that of her mother and their performances are equal, either solo or duet. Whatever your opinion of the ladies it is a display of professionalism, and I admire the way that Judy introduces her daughter as Miss Liza Minnelli - purely correct. These records are for fans of Judy and Liza. There were 'new' songs like What now my love? and many old favourites - and of course Over the rainbow. If you were actually in the audience you will have this set already, if you were not, this conveys more than many others just what it was like to be there. Capitol EM 1249

+ THE BALLAD STYLE OF

STAN KENTON

The inventor of the title does not know that a ballad can be at any speed, or even spoken. However, these tunes are all played slowly. Stan Kenton is heard playing the piano. The saxophones in chorus ensemble have the major role of stating the tunes with the "brass" in full supportive role. The arrangements are for lazy listening. This is a reissue of a stereo original of 1958.

The tunes are Then I'll be tired of you; More than you know; When stars looked down; The end of a love affair; A Sunday kind of love; Moon song; Early autumn; How am I to know? The things we did last summer; We'll be together again; How deep is the ocean? The night we called it a day. Capitol EMS 1248

+ BILLY MAY

The Capitol Years is a compilation of items recorded by Billy May's band between the late 1940's and 1962. Some have only previously been available as "singles" and two - Belly up to the bar boys, with May, Kenton and Nelson Riddle as vocalists, and with Nat King Cole in What does it take have never been available outside USA previously.

Billy May, born in 1916 began by learning piano and then learned various other instruments. In 1939 he joined the Charlie Barnet orchestra as a trumpeter and began writing arrangements. He joined Glenn Miller for two years and when Miller became military settled in Hollywood and began arranging for shows, films, orchestras, artists of all kinds, which became his life's work.

At various times he led his own band and developed a style of glissando with unison saxophones that became a "trade mark" for a while. The singing group 'Encores' is heard in A cute piece of property, Good gravy and Street of dreams, and the Maytimers feature in When I take my sugar to tea all recorded in the 1950's. Johnny Mercer joins the band for a charming Memphis in June and Vic Damone for What kind of fool am I? Nellie Lutcher, the rhythm singer and pianist is in Mean to me, Billy May's own composition Floater has the saxophones swooping up in unison in various phrases which for one who knew the war is horribly reminded of the 'sirens'.

Purely orchestral pieces are Young at heart, Christopher Columbus, the breeze and I. The song is you. This is an interesting medley of young Billy May. If I had to choose just one tune here, it would be Johnny Mercer's Memphis in June. Capitol EMS 1275

+ FLETCHER HENDERSON 1931

This Lp is devoted to Fletcher Henderson whose arrangements made Benny Goodman the King of Swing in 1935. That night put the cat among the pigeons, but we hear that in 1931 Fletcher Henderson was playing arrangements presaging what was to follow.

In 1931 he recorded for Crown, Columbia, Brunswick and Victor, and here we have some of each, in chronological order - twenty tunes in all, from 5th February to 29th April. This amount of recording in such a short time indicates what 'hot property' the band was considered to be.

The Crown recordings are the poorest technically but bring us tunes not offered by the major companies - Stardust in its original quick rhythm and an unusual arrangement of Tiger Rag. The band at this time was playing at Connie's Inn. One of its great numbers was Sugarfoot Stomp of which we are treated to three different versions.

The band at this time included musicians already great and who went on to even greater fame, such as Coleman Hawkins, Rex Stewart, Benny Carter, Benny Morton, John Kirby, Russell Procope. It could play with great drive as in Clarinet Marmalade or slowly and relaxed as in Just Blues, or Singing the Blues.

Suspecting that this is one Lp in what will become a series devoted to Fletcher Henderson, we highly commend the project that will put him back into the limelight where he belongs. V J M VLP 63

+ PERSIAN RUG

This is a magic carpet with several pretty patterns - jazz patterns.

From 1928 come The Louisiana Sugar Babes comprised of Jabbo Smith, Garvin Bushell, James P. Johnson and Fats Waller (organ) making some gentle but excellent jazz. The Deviliers, who recorded in London for Columbia 1928/9 were a quintet sounding somewhat like a refined Original Dixieland Jazz Band and include in their programme Zulu Wail and Hallelujah. The trumpets and trombone sound a little 'raw'. Their performance is 'charleston' oriented. The personnel is unknown.

Jack Teagarden's Orchestra takes us away from the theatre pit to 1934 and discipline where in Junk Man features Casper Reardon playing harp. This is a very tasteful and well-constructed item. One of the unusual facets thrown up by jazz uniquely, never tried again by the same men. Its companion on 78rpm is Your guess is just as good as mine, in similar vein. Andrew Aloma popped up as accompaniment to many singers, and playing Hawaiian music, is heard here directing a quartet playing allegedly Hawaiian tunes in a dignified jazz manner, very pleasantly.

Merle Johnston's Saxophone Quartet give us four dance tunes from 1930 with a jazz inflection rather than classical. While mostly harmonising, some polyrhythmic passages come into the arrangements. The last group on the Lp is The Washboard Rhythm Kings led by Taft Jordan on trumpet. They play two tunes well-known at the time, My silent love, and Hummin' to myself.

Although there is insufficient by any one group to fill an Lp, V J M records has been very enterprising to put together what are called 'Unusual Patterns of Jazz' to which I add - but very interesting and enjoyable to hear. V J M VLP 59

+ GRACIE FIELDS

Laughter and song.

What is there one can say fresh about Gracie Fields? One of the top entertainers of this century capable of comedy and singing a song 'straight' in a fine voice.

In this selection are twenty songs mixing the two types featured by Gracie.

From the 'straight' we have Dancing with tears in my eyes, Home, I'm playing with fire, How deep is the ocean, Play to me gypsy, Say it isn't so. . . .

Comedy numbers include The photograph of mother's wedding group, Will you love me when I'm mutton?, He forgot to come back, Fred Fannakapan, The little pudden basin, I lift up my finger and say 'tweet tweet'. . . .

Most of the songs are accompanied by an orchestra directed by Ray Noble, all from HMV during the period 1929 - 1934. I have no idea what other compilations are still available, they come and go over the years, but even if you have others, there are numerous songs here not commonly found as 78rpm discs. So whether you are an old or young collector, or fan of Gracie, there's bound to be much for you to enjoy here. WORLD RECORDS SH 510

+ JOSEPHINE BAKER

There are some things in this world which I do not understand. Here's one. Why has World records taken so long to reissue items by this entertainer who by her drive and merits rose from the slums of St. Louis to become 'world class' performing

at Royal Command Performances - and the top theatres in Paris! 18 of the songs here are from the 1930's of which a goodly number were issued in Britain.

The majority in her individual pronunciation of French but as there are many with English equivalents, and otherwise, simple French, it is easy to follow Miss Baker's emotions and sentiments.

Brazil, and Piel Canela, are 'post war', but old favourites like *Si t'etais blanche* (which gradually must have become less meaningful to her as time passed), *Dis moi, Josephine*, *Madame*, *C'est lui*. La petite Toninoise is the 1930 version (she also made an excellent 'post war' version). You're driving me crazy, in medium tempo, was a great favourite in 1931 when all bands and singers round the world seemed to sing/play it.

You will instantly recognise the French versions of I've got you under my skin, and, There's a small hotel, in English we have charming versions of A message from the man in the moon, Afraid to dream, and, The loveliness of you.

We just love the typically French accompaniments by the Melodie Jazz du Casino de Paris and other similar, Wal-Berg a bandleader in 1937 is still active!

An excellent tribute to Josephine Baker - a milestone in the history of French entertainment. World Records SH 511.

* AL BOWLBY

Something to sing about.

An excellent compilation of twenty songs sung by Al Bowlby. It is no accident that so many records featuring Al Bowlby have been reissued, and we would guess that by 1937/39 Al had become the *raison d'être* of the band recording rather than him being called in to be 'vocal refrain', even if that's what he provided. But with his clear enunciation and feeling for the words and their projection many lyric writers & composers must have been very happy when he was chosen to record their songs. I like his phrasing of the 'title' of this Lp. . . Something to sing about - now, making the subject of his lyric (i.e. his sweetheart) feel very important, in contrast to the many other vocalists who ran the whole line together.

I had not previously heard the (Columbia) records of Al's vocals with Reginald Williams' Futurists, a picked group of top class musicians playing arrangements in an American idiom, which British bands did not adopt until a few years later. The tunes are I'm madly in love with you, Small Town, What do you know about love?

Of the 20 songs, nine are accompanied by Gerald, such as, I miss you in the morning, Grandmas said, Deep in a dream, Could be, Between a Kiss and a sigh. Ronnie Munro's orchestra provides the music for six tunes of which I wrongly have come to think that Smile when you say goodbye, dated from the war years. Vieni, vieni, with fast-moving vocal has a very relaxed orchestral part.

A must! for Al Bowlby fans and for those who like songs of this period well-presented. World Records SH 501

* THE INIMITABLE FRED ASTAIRE
Fred sings songs from his films Gay Divorce, Flying down to Rio, Top Hat, Follow the Fleet, Swing Time, twenty in all. His light baritone voice perfectly suits the songs. We hear him tap dancing on some as we know it from TV repeats of his popular films. Leo Reisman's orchestra provided the rhythmic music for Top Hat - Cheek to cheek, No strings, Piccolino, etc. Pianist Johnny Green and orchestra provide music for most of the others. From Follow the Fleet are such as I'd rather lead a band, We saw the sea, Let yourself go. Swing time brought us Bojangles of Harlem, A fine romance, The way you look tonight.

Fred's singing is as rhythmic as his dancing. His honest-to-goodness personality comes over as well as on film. It is difficult to store or see one's own film, but this Lp is an excellent way to hear Fred any time you wish. Saville SVL 184

* BENNY GOODMAN ORCHESTRA

April 1935 to April 1936.

This is apparently in a series to gradually reissue Benny Goodman's recordings. This set has twenty of them. Many of these earlier recordings which sent the 'King of Swing' on his way have been missed by the haphazard compilations by the big companies.

By now he was using a fresh set of arrangements by Henderson and others which 'caught on' with the young people of Los Angeles in the summer of 1935. Stompin' at the Savoy is here in its original Edgar Sampson arrangement. Helen Ward is the featured vocalist at this time singing rhythmically for there are few sentimental items, items like Goody, Goody, No other one, Get rhythm in your feet, You can't pull the wool over my eyes, suit her well.

Get Happy and Stardust are played quicker than usual now. The former being a good arrangement by Spud Murphy, as is his Glory of Love. Christopher Columbus sails along less frantically than later! Basin Street Blues features Joe Harris in Jack Teagarden style. I know that you know is refreshing with much 'swing' without being raced along as often happened by others later.

Crisp and well rehearsed tight section playing had by this stage transformed the Benny Goodman band from its former stodgy self into one that could 'swing' lightly. Saville SVL 185

* FATS WALLER & HIS RHYTHM

The twenty tunes heard on this Lp were recorded between 5th January 1935 and 8 May 1935 and include Cinders and Rosetta which are uncommon in their 78 rpm form.

It is now well known that Thomas Waller specialised in

playing the popular tunes of the day in his own jazz version mainly, though some, like You fit into the picture do not stray far from the original. Sometimes he took a tune and mocked it shamelessly, but whatever the approach fun was never far away. Oh Suzanna is taken at a very fast speed and has Fats playing celeste. He plays organ for Night Wind and I believe in miracles.

Sweet and slow is just that but Fats adapts some odd vocal timbres! I'm gonna sit right down and write myself a letter has become closely associated with Mr. Waller and finds him quietly reflecting. In his usual formula, if you listen carefully the piano keeps close to the melody, but it is the trumpet (here Bill Coleman or Herman Autry) or clarinet (Gene Sedric or Rudy Powell) who perform the improvisations. Fats' own improvisation or comments are vocal. His little five-piece 'rhythm' is completed with guitar (Al Casey), bass (Charles Turner) and drums (Harry Dial).

If you like fun in a jazzy way, this is highly recommended for you. Saville SVL 189

NAT 'KING' COLE

Nat King Cole came into the spotlight as the pianist with his Trio, which with a recording contract with Capitol Records gained world recognition. Then Nat decided to become a 'solo' act which recorded with various orchestral accompaniments, led by Nelson Riddle, Gordon Jenkins, Ralph Carmichael, Billy May, Dave Cavanaugh. His very individual voice which became synonymous with 'romance', was heard on many Lp's until his death in 1965.

He had been scuffling around in various pianistic jobs but by the early 1940's his Trio had established a sizeable following around Los Angeles and had made a few records for Decca. Then in 1943 he changed to the newly-established 'Capitol' records for whom he recorded the tune 'Straighten up and fly right'. This was an immediate success that sold half-a-million copies and may have sold more but for the wartime shortage of shellac. He was all set for a fine career, his piano style then being influenced by band leader Earl Hines' playing. He may have gone on leading a Trio in clubs. Then one night, in a club, he was asked by a regular patron if he could sing 'Sweet Lorraine'; he did and when presented with the song 'Christmas Song' a small string section was added. So with those two incidents he was led on to become a solo singing artist.

At this long distance from Nat 'King' Cole's death, EMI records have now reissued a boxed set of 20 Lps of solo recordings, of which a check-list is:-
Unforgettable - At the Sands - Sings for two in love - After midnight - Love is the thing - Just one of those things - The very thought of you - Welcome to the club - To whom it may concern - Tell me about yourself - The touch of your lips - Let's face the music - Where did everyone go? - Nat King Cole sings, George Shearing plays - Ramblin' - Rose - Those lazy hazy crazy days of summer - L.O.V.E. - The piano style of Nat King Cole - The unreleased Nat King Cole.

Except for one title, all of the tunes were recorded in the 1950's so remind the older ones among us songs from a generation ago, and those younger folks who like the style of Nat Cole will learn what a melodious song is when performed by an expert; in his slightly husky voice.

It always has seemed peculiar that an artist has been asked to record a piece and then it has never been used. It happened way back at the beginning of recording and no doubt still happens. Even excellent 'masters' have not been issued. Thus in this 20-Lp boxed set there is a whole Lp devoted to the 'Unreleased' Nat King Cole. These items have been known-about, but have lingered on the shelf at Hollywood. The tunes were recorded at different dates. As Nat was such a 'good-seller', one wonders why these have languished for 26 years or more unused. There are no flaws. They could have been made available years ago.

When I'm in love is sentimental, Who's who? is the song of one who falls in love with twins - perhaps it was considered a little immoral in 1950 - this is a Trio number. For a moment of your love comes from a best-selling session, as do the 'oldie' Should I? and How little we know. I'm shooting high is an 'oldie' in quick tempo. Come to the Mardi Gras is in Latin-American rhythms, which he also recorded in Spanish and Portuguese. I like the variety of styles and rhythms on this Lp, which will only be available as part of the boxed set.

Similarly, 'The piano style of Nat King Cole' is unavailable separately. Recorded June - August, 1955, Mr. Cole has the backing of Nelson Riddle's orchestra. Briefly available as a 10-inch Lp originally, it now appears with extra material as a 12-inch. The piano style which had many professional admirers is well in the foreground includes many old-time favourites like Tea for Two, Love walked in and some of the better ones of more recent days up to the time of recording.

The Lp 'Tell me about yourself' has a conventional brass and reeds orchestra and contains a variety of musical tempi and tunes as For you, Until the real thing comes along, This is always.

Nelson Riddle's orchestra provides the accompaniment for such as To whom it may concern, Too much, Can't help it, This morning it was summer, You're bringing out the dreamer in me. For some very well-known songs Gordon Jenkins and his orchestra are used - Love is the thing, Ain't misbehavin', At last, Stardust, Stay as sweet as you are, The very thought of you, I found a million dollar baby, Paradise, For all we know, The more I see you. To these

are brought some lush accompaniments.

In contrast, Billy May's orchestra bring some 'big-band' sounds to the collection (just one of those things), which includes A cottage for sale, Who's sorry now?, These foolish things, I should care, Don't get around much any more.

Also in big-band style, without strings, it's Dave Cavanaugh's turn to accompany the Lp titled 'Welcome to the club' that includes The blues don't care, Mood Indigo, Baby won't you please come home, Avalon. It is interesting to hear Nat's interpretation with band of Wee Baby Blues, made famous by Joe Turner with Pete Johnson's piano. The band personnel is virtually that of Count Basie's.

The collection 'After Midnight' has Nat Cole accompanied by his trio, augmented for various tunes by Lee Young, drums, Willie Smith, Harry Edison, Stuff Smith, Juan Tizol; the latter of course heard to advantage on his own Caravan. Nat sings his hit from the past Sweet Lorraine, along with five previously unissued.

Among the other Lp's in this sumptuous boxed-set we have many a well-known tunes as Too young, Mona Lisa, You stepped out of a dream, Autumn Leaves, A blossom fell, It happens to me, and so on to the great 'At the Sands' the plush nightclub known for its topline entertainment, where other entertainers drop in to hear what's going on. It is a venue which brings out the best (as was seen in Capitol's own Frank Sinatra). Among the tunes here are My kind of love, Joe Turner's Blues, the Continental. This is his only 'on-stage' recording.

Nat 'King' Cole's individuality of voice was equally at ease with his own Trio or the large stringed orchestra of Gordon Jenkins. His appeal transcended the changing fashions in popular music and his appeal is still great nearly a quarter of a century after his death.

This set comes only in a box of 20 Lps, (and only 18 of them can be bought individually).

Capitol NKC 20 (Retail price approx. £70)

BOOKS REVIEWS

THE MYSTERY OF THE MASKED MAN'S MUSIC

by Reginald M. Jones, Jr



To most people in Britain, The Lone Ranger will mean nothing. He was the honest cowboy in a long running serial series on American radio and television from 31st January, 1933 to 3rd. Sept. 1954.

I have heard of the series and heard references to it by various actors and comedians in relays of American shows. However, I have never heard or seen an actual show - I am reviewing it in the dark. I presume he was a cowboy of Robin Hood's type helping the poor against the crooks and the rich, of which latter there was/is an abundant supply.

Equally important in such a long-running series are the musical passages and interjections used. That music was never casually used and good orchestras and musicians were contracted to record the continuity, however short or long, specially as was required.

This book has answered the questions of who performed it? Where? When? In fact there were recordings in Detroit, Hollywood Mexico City and New York.

The writer of the series was Fran Striker, who used a small group of assistants to produce scripts which clearly defined right and wrong to its eager audience, as well as introducing them to some good music.

The headquarters for the show was radio station WXYZ in Detroit. The author warns us that radio transcriptions were not made for some while, so beware of any offered to you dating from the early 1930's.

The author had the enormous great fortune to meet Fran Striker at a conference on another topic and the outcome was that he was given the latter's complete collection of music disc-transcriptions for the shows. Which inevitably began Mr. Jones search for details of the music for the whole series and the writing of this fascinating book.

He has gathered masses of records of broadcasts, cue sheets, illustrations, photographs, articles, etc. He has searched files, surviving correspondence and apparently left no stone unturned as any true researcher does. So that, even never heard 'The Lone Ranger' I found the book absorbing reading. Thus I would not hesitate to recommend it to a 'Lone Ranger' fan - especially if he is interested in the music. But so many other interesting facts are thrown up, for instance, I learned a bit more about Rosario Bourdon who conducted orchestras for Victor Records, RCA and NBC - and accompanied John McCormack on records!

It is published in USA by The Scarecrow Press of Metuchen, N.J. In England it is handled by Bailey Bros. & Swinfen Ltd., Warner House, Bowles Wells Road, Folkestone, Kent CT19 6PH. Price £20.

THE COMPREHENSIVE DISCOGRAPHY OF SWEDISH ACOUSTIC RECORDINGS 1903 - 1928 by KARLERIC LILJEDAHN

This is a fat book of 789 pages in which Karleric Liljedahl lists all the acoustically-recorded issued in Sweden, except those of the Gramophone Company which have already been covered in an earlier publication. Polyphon will have its own book later.

The output of fifty-two different makes of records is listed, together with (an) illustration(s) of the label(s) used. The preface is also in English, with some useful explanations. But the index and actual text listing the records is in Swedish, though as so much of it is self-explanatory, one has no trouble.

Each label has a separate chapter with a short history, including a listing of label series and all label types. This is followed

by a listing of all known issues given exactly as on the original labels and with dates of recording whenever known. The index gives the dates of birth and death of all Swedish artists whenever known. Besides purely Swedish recordings, this work lists hundreds of British (from Edison Bell, Winner, Beka and Parlophone) and German (from Anker, Applaudando, Artiphon, Beka, I.S.I., Odeon) and American (Okeh, Gennett, Columbia) recordings issued in Swedish series. Dozens of Danish and Norwegian recordings are also included.

There is an artists index and a tune-titles index which is always an essential piece of such a publication. We must heartily congratulate Mr. Lilliedahl upon his scholarship. We also congratulate the Swedish National Archive of Recorded Sound and Moving Images for its taking on its responsibility of publishing lists of its national recordings. I believe it is the only one doing what it should. The book has the reference ISSN 0348 - 8624. The price is 250 Swedish Kronor (about £25). There is also an accompanying tape-cassette with a sampling of 35 recordings from the first recording made in Sweden in 1899 to 1928. These are excellently transferred from the originals. I was surprised to hear Carl Jularbo playing his accordion in 1915. He was still doing so when I was in Stockholm in 1952! (I see his dates are 1893-1966). The price of the cassette is 50 Swedish Kronor. Payment must accompany order for either book and/or cassette being in Swedish Kronor remitted by International Money Order or a transfer into the ALB Postal giro account 78 81 33 7. The postal address is Arkivet för ljud och bild (ALB), Box 7371, 10391 Stockholm, Sweden.

DER SCHALLTRICHTER

Michael Reckniegel is continuing his extractions from the exceedingly rare German publication Phonographische Zeitschrift and this issue No. 2 covers Jan. to June 1901. Right at the start I must tell you that he has overcome the production problems of issue one and here we have excellent printing - so all should be well from now on.

Unfortunately there are still some collectors who cling to their own national productions and do not realise what a very important part Germany played in the development of the phonograph and gramophone... and records. That nation was responsible for the lead in massed produced cheaper priced "machines" and records which helped to spread the interest of having records, music and entertainment in the working-class homes.

The Phonographische Zeitschrift chronicled all the events - new 'machines', patents, records, artists, all sorts of advertisement, commentaries.

The price of these reprints is 12.50 Deutsch Marks per issue from Michael Reckniegel, Kneippweg. 4, 7750 Konstanz, Germany.

RECORDS REVIEWS

+ WEST SIDE STORY

played by STAN KENTON's Orchestra. The exciting action of Leonard Bernstein's 'West Side Story' is fully conveyed in Stan Kenton's playing of the music which Johnny Richards assisted with the arrangements. The mellophonium is introduced into the orchestra. This arrangement is not for the faint-hearted for it is full-blooded throughout intended for those who like creative "big bands" playing in an "advanced" style - which was Kenton at his best. But contrast comes with Kenton's various quiet piano passages and introductions. Conte Candoli's trumpet and Gabe Baltazar's alto sax are to the fore, sharing honours with Sam Donahue's tenor sax. 'Tonight' is a slow interpretation, while 'Officer Krupke' begins gently and transposes into a rumba. It is a 25-piece orchestra.

Highly recommended if you like big swing bands which leave the traditions of the dance-halls and go to their logical - conclusions!.

Capitol EMS 1285

+ BLUES GROOVE Woody Herman & the Swinging Herd

This Lp shows that the words "blues" and "Woody Herman" have no connection with each other, either vocally, emotionally, or musically. Vocally, Mr. Herman sounds like a crooner and is too light for blues. The compilation should have been titled something else. Having heard the Woody Herman band in concert, I would prefer to hear it doing other things. The record opens with 'Every day I get the blues' - and also having heard its composer Memphis Slim perform it, I would prefer his version. 'Smack dab in the middle' is a sort of rock and roll number. We hear Woody Herman playing clarinet on 'Basin Street Blues'. Perhaps my greatest criticism is that, having heard many blues singers and pianists perform, I do not consider this to be a blues record. It is just a 'big band' interpretation in what to me is a shallow version. But, I am sure that Mr. Herman's fans will enjoy the record.

Capitol EMS 1283

+ JUDY GARLAND - 'I COULD GO ON SINGING!'

Whatever you think of Miss Garland's vocal qualities, you must admit that she puts all her intense energy into the songs. These here come from the film soundtrack - which portrays a story of a singing star, and her 14-year old son.

While admitting that none of the songs became worldstoppers when the record was originally released in 1963, 'By myself' is full of the Garland confidence, 'It never was you' is a moving song quietly sung with just piano accompaniment. 'Hello Bluebird' is just hermillieu and 'I could go on singing' demonstrates an exhilarated singer in the story of the film (and Garland's own life perhaps) looking to the future reassured.

This is just the stuff for Judy Garland fans.

Capitol EMS 1288

GEORGE FORMBY

A Catalogue of his work.

by Brendan Ryan

This fine study of George Formby's work is just what we have been waiting for, for a long time. (This is George Formby, Junior - just to clarify the person for those of you who collect the very old Music Hall records) The George of this book lived 1904 - 1961.

This study begins with a section devoted to George's films, in which I learned that he made only one film where he was not called 'George'. He made more films than I realised. We are told the dates, running times, authors other performers, etc. plus a few sentences outlining the plot.... as well as the songs included.

Other sections list the news reels showing George, his TV shows and the songs sung, radio broadcasts and if any of them were on transcription discs, interviews, etc. stage plays and musicals. I saw him in Nottingham in 'Beside the seaside', a play, in 1958, which was an average 'repertory theatre' type of play in which George coped very well, but he needed by then microphones hidden in bowls of flowers, etc. for his songs.

There is a section listing George's recording sessions, showing those published and those rejected.

Then follows the main section of the book listing every song recorded on 78 rpm disc, giving its date, composers catalogue number(s) and Lp number where appropriate, and any relevant footnote.

The final sections list the Lp records and titles upon them, 45 rpm extended play discs and a listing of authors and composers showing their works. Equally important is a listing of the songs heard only in films and not on discs.

This is just the ideal book for a record collector who does not need a long biography of George Formby. It is available price £5.50 including postage, from, Brendan Ryan, 3 Lorcan Drive, Santry, Dublin 9, Eire.

THE VIRGIN MEGAMAIL UPDATE MAGAZINE 1.

As we informed you in our last issue the Virgin Records group has a huge mail-order organisation in Liverpool and record shops in various places in Britain. But even if you live in the remotest spot you can buy your records by mail from Virgin Megamail. The original catalogue had 676 pages sized 11 1/2 x 8 1/2 inches stuffed full of details of discs and cassettes, mainly of popular and lighter types of music, not only of British origin, but also from many parts of the world. Now along comes the present Update of 110 pages! If you pay (paid) £7.98 for the original catalogue the Update comes free. From Virgin Megamail Catalogue, Liverpool X, L70 1AX.

+ HARRY JAMES - 'WILD ABOUT HARRY'

Harry James and his orchestra. This high-precision group, led by powerhouse trumpeter Harry James leads us through a group of tunes scored along the lines of Count Basie's type, arranged by Ernie Wilkins. Larry Kinnaman is the pianist and wrote the 'Swinger' Countin'. The drummer throughout is Buddy Rich, who I think is at times a bit too loud. Allan Reuss has a guitar solo in Cotton Pickin'. Barn 12, arranged by Herb Lorden has an alto sax solo from Willie Smith, while a nice arrangement of What am I hear for - a Duke Ellington tune - features James's trumpet and Herb Lorden's clarinet. Corky Corcoran, tenor sax, and Don Paladino, trumpet, take solos in Blues for Harry's sake.

There is a pleasant variety of speeds here which please the swing band fans, and those of Harry James especially.

Capitol EMS 1284

+ AL BOWLBY, with GERALDO & Orchestra

Here are twenty good dance band tunes dating from Sept. 1938 to Jan. 1939 with Al Bowlby singing the vocals. Geraldo forsook the latin-American-type orchestra he had to form this group. He had also changed from Decca Records to H.M.V.

Some of the songs I do not remember - even though I was an invertebrate radio-listener at this particular time. Among them are In a little toy sailboat, Colorado Sunset, Summer's end, but they are good tunes. I suppose they did not catch on at that time and were little played.

However, I'm sure we all recall such as Small Fry, Two Sleepy People, My Own, My Heart is taking lessons, One day when we were young and I'm in love with Vienna.

This compilation is titled 'On the sentimental side', which it is - from various angles. It will also please those who like light music. Geraldo was playing other types of music, but this Lp features the reflective side. A very pleasant record well-transferred from the originals.

+ COON SANDERS ORIGINAL NIGHTHAWK ORCHESTRA 1924/5

Leonard Schwartz who wrote our fine article on this orchestra has joined with Steve Hester to write the detailed sleeve notes to this Lp, which promises to be just the first of a series reissuing the work of Nighthawk Orchestra whose life came to a sad end with the untimely death of Carlton Coon (even though Joe Sanders continued in the world of music).

This Lp begins with the band's first recording for Victor 'Night Hawk Blues', its signature tune which mentions the

RESTORING THE EDISON GEM

In this excellent 44 page book Mike Field, who has restored many a phonograph, gives minute details of restoring an Edison 'Gem' Phonograph - the most popular of Mr. Edison's products in Britain owing to the lower wages of the working classes.

Mr. Field takes each main part of the Gem in turn, e.g. speed regulator, feed screw and idler gear, mandrel, etc. Equally important as restoring is dismantling, and we are warned of a few dire results of carelessness.

Within the book are drawings of parts as appropriate, plus drawings of all parts. But far more important are the three large sheets of all the parts drawn superbly by N. G. Hulbert in actual size.

This is a short review, but the explicit details in the book are ideal for anyone with just the slightest mechanical aptitude to be able to follow.

This is the first in a series to be published by the C.L.F.G.S. Bookshelf, 134, Railway Terrace, Rugby CV21 3HN, Warwickshire.

ISBN 0 900883 53 7

Price £4.80

BRITISH DANCE BANDS ON RECORD 1911 - 1945

By Brian Rust & Sandy Forbes

This fat book has 1390 pages packed full with useful facts as you would expect in a discography by these two authors. They have been many years visiting collectors taking down figures and all sorts of details from record labels. The list of orchestra leaders runs from Paul Adam to Leon Zimble. With, of course, a staggering number of personnel! Unexpected inclusions have among them Goldstream Guards Band Bohemian Band, Irish Guards Band and Scots Guards Band - and various other bands with whom one would not connect dance music but anyone known to have recorded discs suitable for dancing is included.

But, I am puzzled that while Don Marino Barreto is included, Edmundo Ros is not. The long series by bands like, say, Victor Silvester are useful in that the run of matrix numbers can be utilised to obtain approximate dating of non-dance records one may have. Did you know Leslie Jeffries used 55 pseudonyms?

Extremely useful are the indexes a), of band leaders or the orchestral title; and b), tune titles with nearly all the authors and composers given.

You will have many years of useful consultation with this book. ISBN 0 902470 15 9

Available from General Gramophone Publications Ltd.

177, Kenton Road, Harrow, Middlesex HA3 0HA

in its words. The vocals were all taken by Joe and/or Coonie, very good singers.

The first nine tunes were recorded acoustically in Chicago, and the remaining seven electrically in Camden. The band was a very lively well-rehearsed group and must have been a good influence during its early radio days, when it was immediately popular.

It is interesting to hear different interpretations of some of these days and Red Hot Mama, which were later monopolised by Sophie Tucker. The band has an excellent saxophone section. The lead trumpeter was Joe Richardson. We hear Joe Sanders' piano playing in various breaks, while Carlton Coon drives the whole along from his drum stool. I recall That's all there is, but am unfamiliar with the other tunes, which are all peppy 1920's items.

There was once a short-lived Lp of this band which deserves greater attention. We hope that this new series will be fully successful. Perhaps other volumes are already available.

Broadway Intermission B R 144

(P.O. Box 100, Brighton MI 48116, USA)

NOTICE

Catalogue of Historical Sound Recordings in the Deutsches Musik Archiv

The Deutsches Musikarchiv (DMA) has begun the publication of a catalogue of its holdings of sound recordings. The catalogue will eventually comprise five volumes and concluding volumes of indexes. It will list some 70,000 sound recordings (discs and cylinders) acquired by the former Deutsche Musik-Phonothek, and the DMA since 1961. The main body of the work takes the form of a label catalogue with an entry for each recording under label and record number. A full use of assembled data will be rendered possible by the indexes of composers, performers, and work titles. The first two volumes, which have just been published, feature recordings from the 'His Master's Voice' label group (The Gramophone Co. and its sister companies) as well as Beka, Columbia, Parlophone, Gloria, Homocord, Imperial, Kristall, Odeon, Vox labels. These two volumes comprise 1320 pages together and cost DM 180.00 together. Available from Deutsches Musikarchiv, Gartnerstrasse 12-32, 1000 Berlin 45, Germany.



All writing, flag poles and 'twiddly-bits' and crown in yellow. Label background is brown. The two portraits are black & white reproduced from photographs. Flag on the left is red, white & blue 'Union Jack'. Flag on right has white lions couchant on red background and white harp on a blue background.



5149. Beka and Bel Canto matrix



Beka matrix (Note Cyrillic letter used for N on both above)
All labels kindly loaned by Leonard Watts.



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THE ENGLISH RECORD CO., Ltd.

kindly loaned by Leonard Watts



picture by courtesy of A. Tuddenham.
Source of matrix unknown. Could be by J. Lewis Young. Has the number 61 under the label - is this the matrix?



Favorite matrix. Note date in top half.
Record loaned by Leonard Watts.

"ZONOFON"

Eu pregătesc pentru a edita un catalog de discuri vechi a firmei "Zonofonul International", care au fost editate până în iulie 1903. Cercotările mele au avut succes în raport cu țările apropiate ale Alareu Britanie. Alie, însă, îmi este cunoscut, că firma aceasta edite discuri pe teritoriul fostei Austro-Ungariei, fostuli imperiu Turc, în Balcani și în Rusia Taristă. Amănunte despre aceste discuri pot fi sistematizate într-un catalog sau în mai multe. Eu am văzut un catalog olin anul 1903, care conține alături de informațiile de caza despre discurile franceze, olandeze, belgiene și spaniole, unele editii austriece și din Serbia, Alie, însă este cunoscut ca inginerii firmei lucrau în toată Europa, printre care și în Moscova.

Pe mine mă interesează informațiile referitoare la discurile de șapte (D-19cm) ai numerele de catalog mici de 20000 și de zece (25 cm) cu numerele de catalog mai mici de X3000 în orice limbă. Posibil Dumneavoastră sau cineva din cunoștinții Dumneavoastră pot să mă ajute să primesc informațiile necesare.

Dacă Dumneavoastră aveți un catalog asemănător sau știți unde se găsește, fiți amabil și trimiteți-mi copia lui fotografică.

În afara de aceasta nu-i nevoj să vă faceți probleme corespondând cu mine. Eu ar dori ca ajutorul Dumneavoastră în domeniul cercetărilor istorice să tie o contribuție internațională.

După terminarea lucrărilor vă trimit un exemplar a acestei culegeri sau vă întorc cheltuielile cu literatură după dorința Dumneavoastră.

Ernie Bayly, 19 Glendale Road, Bournemouth, Alareu Britanie.

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N. G. Fennysey, 534 N.E. 7th. Avenue, Fort Lauderdale, FL 33301, U S A

WANTED WANTED

I was friendly with the Italian pianist Carlo Zecchi who made records in 1928 in USSR for 'MUS TRUST'. I have two of them but seek the third which contained

Chopin: Polonaise Op.22. / Chopin: First ballade

The State Archive does not possess this recprd. I wonder if a private collector can help me.

Antonio Latanza, Via Crescenzo 19, 00193 Rome, Italy

INFORMATION REQUIRED

Who can provide me with an biographical information about the soprano GRETLE VERNON who recorded for HMV (C2430, EH 778, B4215, B4242), Imperial Z142 and Broadcast B116. I believe there were further songs on the French HMV cat. Kevin Arkinstall, 19 Burrawang Crescent, Batehaven, N S W 2536, Australia.

WANTED

WANTED Edison 2-minute cylinders by T.E.Dunville
Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA

ZONOPHONE

Przygotowiam do wydania katalog starych jednostronnych płyt gramofonowych wytworni "International Zonophone", ktorzy byli wydane przerw lipca 1903 roku. Zdobyłem sukces w poszukiwaniu materialow, jakie byli wydane w panstwach staczających Wielku Brytanię. Ale jest wiadomo, że tamtem czas dzisiejsza wytwornia wydawala płyty na terytoriach byleż Austriacko-Węgierskiej imperium, Osmanskiej imperium, na Balkanach i w Rossijskiej imperium.

Pewna informacja za tam ty płyty może być zebrana w jakim katalogu albo może znajdowatcy w oddzielnych nacjonalnych katalogach. Widziałem taki katalog 1903 roku, włączając obok podstawowej informacji o francuzskich, holenderskich, belgijskich i hispańskich płytach niektory serbskie i austriackie wydania.

Mnie jest wiadomo że inżynierzy udźwiękowienia wytworni pracowali na całej Europie, w tym i w Moskwie.

Ja jestem interesujący w informacji o siedemcalowych (d= 19 cm) płytach z katalogowymi numerami poniżej 20,000 i dziesięciocalowych (d= 25 cm) płytach z katalogowymi numerami poniżej X3000 na wszelkim języku.

Prawdopodobnie, pa sam lub ktos z znajomych pana zmogie pomoc mnie w otrzymaniu wyżej wymienionej informacji. Jeżeli pan posiada podobny katalog lub panu wiadomo jego siedziba, prosze pana wysłać mnie jego fotokopie.

Poza tym, nie ma konieczności trudzić panu korespondencjom ze mną. Ja chciał by żeby pana pomoc w tej zakresie historycznych badań zjawila się pamiętnym międzynarodowym wnioskiem.

Po zakończeniu pracy wysłać Panu egzemplarz zbiorka albo zwracam wydatki literaturom do wyboru pana.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA Wielku Brytanię.

WANTED WANTED

Can someone help me find copies of the following records-

Ted Lewis-Fox Trot Medley (1923/Charles Hacket-Schubert Serenade. Theo Mackebeer & his Orchestra-Hello ! 1930! (Ultraphone). Frank Reisenstein - Lamberth Walk revisited. C.Doucet-Wagneriana/Chopiniana (Col.4636). Red Nichols- Carolina in the morning. Charleston Chasers- Basin Street Blues. Smith Balew vocals Columbia CB398. Midnight Minstrels- (Regal MR499.) Charles Levin, 23 Green Street, Royston, Herts SG8 7BB.

WANTED WANTED

pre- 1940 record catalogues and supplements. Also early copies of 'The Gramophone'. J. Lyon, 30 Southbourne Grove, Westcliff, Essex SS0 9UR.

WANTED WANTED

Keywind Phonographs. Send description / photo to Richard Pope, 630E, Medical Drive, Bountiful, Utah 84010, U S A.

This is the current listing of our 'blanks' in our compilation of a complete listing of the records issued by the International(pre-Gramophone Company) Zon-o-phone (Zonophone) records. We are confining this present list of blanks to those records sold outside the U. S. A. They started life with a black label with gold lettering. A very few were etched. Other languages were used so one may have Zon-o-phon(e) Schallplatte, Disque Zon-o-phone, Disco Zonophono, Disco Zonofono, Disque Royale, Disco Reale. Later, some labels were changed to light blue, dark blue, orange. The lettering in some cases became silver. We know that Cyrillic script was used for Russia, parts of what we now call Jugoslavia, and Bulgaria. We have not yet seen Turkish, Egyptian records, but we understand that some existed for sale in "the Middle Eastern" countries. Some of the records received green labels in the short while they were kept in catalogue by The Gramophone Company. Some were made into double-sided records with, sometimes, Gramophone Company numbers quite unrelated on one side, and old Zonophone numbers on the other. You may even find these double-sided records with different coloured labels each side!!! These irregularities appeared towards the end of their existence. The name Zonophone is not always hyphenated. Study the 'blanks' then your records. If you have one in any form or language with these numbers, please let me know. I suspect that many relate to South America, eastern Europe, and around the Mediterranean.....but not exclusively. Remember, it really was an international company.

7 - inch diameter 90, 93, 98, 109, 124, 126 to 353, 359, 392, 440, 445, 447, 450, 452, 467, 468, 479, 518, 521, 524, 571, 572, 596, 599, 600, 605, 623, 624, 629, 637, 638, 710, 723, 745 to 755, 763, 779 to 945, 992, 993, 994, 1009 1021, 1023, 1032, 1038, 1045, 1046, 1051, 1054 to 1059, 1061, 1085, 1086, 1099, 1093 to 1097, 1100, 1106, 1109, 1115, 1135, 1182, 1186, 1216, 1277, 1282, 1366, 1371, 1372, 1423, 1424, 1427, 1429, 1431, 1433, 1436, 1437. High numbered series:- 10000 to 10054, 10058, 10083, 10101 to 10141, 10151 to 10161, 10171 to 10215, 10222 to 10519, 10673, 10679, 106684, 10698, 10705, 10708, 10723, 10724, 10729, 10733, 10740, 10741, 10742, 10747, 10750, 10757, 10762, 10764, 10766, 10780, 10787, 10791, 10792, 10795, 10798, 10820, 10846, 10871, 10872, 10875, 10893, 10895, 10908, 10951, 10958, 10967, 11011, 11020, 11035, 11051, 11059, 11087, 11101, 11102, 11104, 11111, 11186, 11204, 11214, 11234, 11249, 11264, 11269, 11298, 11320, 11347, 11361, 11366, 11375, 11388, 11393, 11408, 11409, 11433, 11445, 11447, 11455, 11461, 11466, 11469, 11477, 11478, 11480, 11493, 11501, 11564, 11594, 11613, 11615, 11630, 11634, 11636, 11755, 11792, 11813, 11837, 11865, 11882, 11894, 11896, 11901, 11903, 11904, 12032, 12111, 12114 to 12117, 12161, 12211, 12292, 12306, 12309, 12310, 12311, 12314, 12315, 12317, 12318, 12321, 12327, 12329, 12331, 12332, 12335, 12336, 12338, 12341, 12343, 12345 to 12349, 12355, 12356, 12361, 12364, 12366, 12389, 12398 to 12499, 12596 to 12621, 12625, 12627 to 12633, 12635, 12637 to 12657, 12660 to 12678, 12687 to 12690, 12691 to 12703, 12705 to 12712, 12714, 12715, 12718 to 12730, 12737 to 12748, 12754 to 12783, 12787, 12788, 12789, 12792, 12793, 12805, 12806, 12807, 12811, 12812, 12838, 12844, 12855 to 12858, 12864, 12869, 12877, 12888, 12902, 12913, 12916, 12918, 12920, 12921, 12922, 12926, 12928, 12929, 12930, 12933, 12934, 12937, 12938, and so on to 13064, which latter is the highest number so far listed and it is a Rumanian artist. There may be a few higher than 13064.

THE NAMES OF THE ARTISTS ARE REQUIRED for the following 7-inch 'Disco Zonofono' for which I have only the titles of the selections performed:- 10645 to 10648, 10659, 10697, 10713 to 10719, 12337, 12339, 12367, 12368, 12370.

10 - inch diameter blanks = X58, X60, X71, X75 to X142, X148 to X161, X164 to X173, X231, X238, X239, X269, X272, X277, X286, X317, X329, X336, X343, X344, X350, X351, X354, X381, X419, X449, X453, X477, X482, X492, X495, X1000 to X1023, X1031 to X1067, X1073, X1074, X1087, X1100, X1138, X1144 to X1149, X1152, X1169, X1209, X1253, X1254, X1255, X1298, X1307, X1308, X1320 to X1465, X1467 to X1493, X1501, X1507, X1515, X1517 to X1520, X1558, X1560, X1562, X1565, X1569 to X1575, X1587, X1589, X1590, X1593, X1599, X1607, X1612, X1613, X1620 to X1625, X1660, X1821, X1868, X1872, X1873, X1874, X1878, X1881, X1885, X1906, X1907, X1912, X1907, X1908, X1912, X1916, X1921, X1923, X1928, X1929, X1932, X1938, X1941, X1950, X1957, X1991, X1995, X1997, X2010, X2013, X2020, X2037, X2046, X2052, X2053, X2069, X2077, X2078, X2092, X2093, X2105, X2106, X2119, X2121, X2122, X2124, X2125, X2126, X2176, X2189, X2190, X2192, X2194, X2195, X2197, X2199, X2200, X2201, X2203, X2207, X2210, X2217, X2218, X2219, X2221, X2222, X2223, X2225, X2226, X2227, X2229, X2231, X2232, X2233, X2236, X2239 to X2252, X2254, X2262, X2263, X2264, X2270, X2275, X2280, X2286, X2288, X2294, X2297, X2304, X2310, X2312, X2314, X2315, X2316, X2331, X2332, X2335, X2361, X2373 to X2504, X2509, X2513, X2514, X2517 to X2520, X2536, X2538, X2540, X2548, X2549, X2558, X2559, X2560, and ANY numbers IMMEDIATELY HIGHER than X2567. The 'X' prefix may be omitted off some labels. But, please remember that our requirements in this 10-inch series will have X-four-digit numbers. (I do NOT require X-five, X-six digit numbers which were Gramophone Company material.)

I should also like to borrow, or receive photostat copies of, Zonophone catalogues prior to, or just after the purchase of that

company by the Gramophone Company. Also, Zonophone material may be found in the catalogues of dealers, e.g. Mr. Baida (or, Hors Pierre Baida) of Cairo, for example, who catalogue could be in French and/or Arabic. There should be similar dealers in Turkey, Greece and other territories at that time in the Turkish Empire, the Austro-Hungarian or Russian Empires. (Look at your pre-1915 maps & you'll see what I mean.) I know also that International Zonophones were on sale by agents in Brazil (especially Rio de Janeiro), and Argentine. These same dealers sold Edison cylinders, so there ought to be their catalogues showing both products, possibly within the same covers. Please look at any Zonophones in your collection irrespective of its label colour and even if it is double-sided for it may contain the news we need!! The foregoing looks like a big blanks list.. but it was a BIG catalogue, and I know about 73% of it already. The Zonophone company was purchased by The Gramophone Company in 1903 and kept some of the recordings in its catalogue until 1907. Send all information to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

ЗОНОФОН

Я подготавливаю к изданию каталог старых односторонних грампластинок фирмы "Международный Зонифон", которые были изданы до июля 1903 года. Мои поиски были успешны в отношении стран, близких к Великобритании. Но мне известно, что в то время эта фирма издавала диски на территории бывшей Австро-Венгерской империи, бывшей Турецкой империи, на Балканах и в царской России.

Подробности об этих дисках могут быть собраны в одном каталоге или же могут находиться в отдельных национальных каталогах. Я видел один каталог 1903 года, включающий наряду с основной информацией о французских, голландских, бельгийских и испанских дисках некоторые сербские и австрийские издания. Мне известно, что инженеры звукозаписи фирмы работали по всей Европе, в том числе и в Москве.

Меня интересует информация о семидюймовых /19см/ дисках с каталоговыми номерами ниже 20.000 и десятидюймовых /25см/ дисках с каталоговыми номерами ниже X3000... на любом языке.

Вероятно, Вы сами или кто-либо из Ваших знакомых смогут помочь мне в получении вышеупомянутой информации. Если у Вас имеется подобный каталог или Вам известно его местонахождение, пожалуйста, вышлите мне его фотокопию. Кроме того, Вам нет необходимости утруждать себя перепиской со мной. Я хотел бы, чтобы Ваша помощь в этой области исторических исследований явилась памятным международным вкладом. По завершении работы вышлю Вам экземпляр сборника или возмещу расходы литературой по Вашему выбору.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA,

АНГЛИЯ

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 • Johnston Cassettes, 'April Cottage', 54 Wimblington Road, March, Cambs PE15 9QN, England.

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What can you offer private
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paper and are sold in 2 doz packs costing £1.50.
Phoenix Brand records, and home recording
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WANTED - London Theatre Successes C2867.
Orange Blossoms - Bambalina 9078. Blue Mazurka
9216. Firefly - Double or Nothing E11349.
Broadway Melody 1938 E11348. Musical Comedy
Gems, Jeffries, parts one to six. Alice through
the looking Glass C3458. Rainbow Square
DX 1816. Home and Beauty C2890. Even if you
have only one of those listed I will buy other
items (dance, theatre, light music, vocal) to
make a decent sized purchase. Auction prices
paid. John Sears, 5 Moona Street, East
Burwood, Victoria 3151, Australia.

WANTED I am trying to find discs by Ada
Jones, Billy Murray, Walter van Brunt, Burt
Shepard, Herbert Scott, Campbell and Gillette/
Burr, Collins and Harlan, Frank Stanley,
Peerless, American or Columbia/Regal Quartettes
Lots of these were on Columbia and Regal labels.
Good prices paid. I have a few polished hard-
wood cylinder cases, divided & lined. Sell or
swap. Michael Hegarty, 'Lloret', Aske, Gorey,
Wexford, Eire.

WANTED Copies of the Gramophone 'Opera
at Home' also Victor Talking Machine Books of
the Opera, 1912 to 1928. Record catalogues 1900
to 1930.

I'm looking for secondhand copies of the follow-
ing books:- The Golden Age Recorded (Hurst) 1963,
Dischi Fonotopia (Oakwood) 1963, HMV Series DA &
DB (Oakwood) 1963, Record Collecting (Boris
Semeonov (1963)), Guide to Historical Recording
(Julian Morton Moses) (1949). Please write to
N.G. Fennysey, 534 N.E. 7th Avenue #3, Fort
Lauderdale, FL 33301, U S A.

WANTED External horn gramophone at a
reasonable price. Brian Rigby, 32 Park Drive,
Felpham, Bognor Regis, Sussex PO22 7RD.

WANTED

U.S. Capitol records of Margaret Young made c.1949 or tapes thereof.
7-inch Vitaphone single-sided discs (either colour) from any part of
"Historical America in Song" by Burl Ives- 78 or 33 1/3 rpm. (the world.
Ernie Bayly 19 Glendale Road, Bournemouth BH6 4JA

AL JOLSON

AL JOLSON

We have finished the tape mastering of Al Jolson's recordings and
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John Grams, Box 151-A, Elm Grove, WI 53122, U S A.

WANTED

WANTED

Cylinders of opera and songs.

Francis Traynor, 5 Levenside, Glasgow G53 5JY

WANTED

WANTED

Tone arm and soundbox for an Aeolian Vocalion Cabinet Grand. I
realise that they are hard to find but maybe you have an old battered
cabinet from which I can remove arm and soundbox. Also wanted H M V
needle cutter and H M V speed tester, preferably in original box. But
considered if not. If you have anything for sale telephone Craig
Feek at (01)- 352 - 1164. Or, write to 68 Grove House, London SW 3.

FOR SALE

FOR SALE

Large stock of old needle tins filled with needles. Send for free
list. Also wanted any kind of gramophones or phonographs. I buy and
pay high continental prices. I visit Britain 10 times a year and pay
more than British dealers. Guido Severijns, Bunderstraat 6
6231 EL Meerssen, Holland

WANTED a recording of "An old bazaar in Cairo" - the tune
that Wilson, Kepple and Betty used to dance to. Derek Tracey,
45 Valeside Gardens, Colwick, Nottingham NG4 2EL

WANTED Cassette tape service of Vintage Hawaiian
Music recordings as issued in the USA and Hawaii, especially
recordings by Kalama's Quartette. Early 1920's & 1930's. Books, etc.
John Peter Mahoney, 81 Brucehill Road, Dumbarton, Scotland G82 4ER.
GRAMOPHONE NEEDLE TINS WANTED by
collector. Any makes, any quantity. Collections purchased. Local
tins with dealers' names/addresses particularly wanted. Shaped
needle tins also urgently wanted. I have many swops. Send 2 IRC/\$1
for 7 page catalogue. Ruth Lambert, 24 Church Way, Weston Favell,
Northampton NN3 3BT.

MCCORMACK ODEONS WANTED - Collector will pay good prices for John
McCormack's Odeon records. Must be clean copies with clean labels.
Also wanted Odeon albums.

John Morrow, 6 Cairnshill Road, Newtonbreda, Belfast BT8 4GG

WANTED

WANTED

Operatic records on Swiss label Societe Suisse des Phonographiques
d'Art. F. Nouvion, P.O. Box 14, 8868 Oberurumen, Switzerland.

WANTED to borrow, or buy photostat copies of INTERNATIONAL
ZONOPHONE records catalogues or lists in any language 1903/4 or
earlier. Especially from South America, eastern Europe, Austro-
Hungarian empire, "Middle East". The INTERNATIONAL ZONOPHONE may be
spelt in many various ways and in various scripts. 7-inch & 10-inch
records with variously coloured labels, or no labels. Some records
have different coloured labels on each side. But 99% are single-
sided. All types of music and speech. Truly international.

Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.

Wanted for research, describe what you have before sending, please.
Give samples of catalogue numbers.

from
The Talking Machine Review
19 Glendale Road
Bournemouth BH6 4JA
England

Sealed under permit Bournemouth 103
Overseas-printed matter reduced rate

RECORD AUCTIONS 78 rpm ONLY.
1900 - 1940's. Popular, Jazz, Classics, Hillbilly
Over 50,000 must go. David Reiss,
3920 Eve Drive, Seaford, NY 11783, U S A.

From the 'Land of Song' comes

THE ADLONNI COLLECTION
of historic vocal and instrumental recordings on
cassettes, by performers born in, or with close
connections with Wales. Featuring traditional Welsh
music; folk songs; opera; oratorio; choirs; soloists;
instrumentalists, from 1900's to 1930's. Tactfully
transferred from original records on to high quality
chrome cassettes. Minimum filtering, correct speeds,
Every one a collectors' item!! Detailed list
available from A. & J. Davies, Glyddyn Mawr, Y Ffor,
Pwllheli, Gwynedd LL53 6RR. S.A.E. or I.R.C. please

GRAMOPHONE NEEDLE TINS
WANTED FOR SWAPS. Please send xero-copies of your
tins. Also good prices paid for tins and the
following records of the COMEDY HARMONISTS DG-K7709
Rumbah Tambah: DG-K7974 Si vous m'aimez en secret;
OEA-7414 A little Maytime song. Peter Czada,
Muthesiustrasse 4, 1000 Berlin 41, Germany.

HELP SOUGHT

My own field of interest is recordings of show
songs by the performers who sang the songs on the
New York stage. Such recordings were made occasion
ally in this country as far back as the 1890's, and
in England, of course, recording companies did a
great deal more in this regard than in USA. Of
the New York cast performances, there were some
240 sides prior to 1920. It has become my plan to
reissue as many of those 240 recordings as I could
locate copies. There would be but a small market
for such material - I expect to press 500 copies.
But the objective is to preserve the recordings.
We fear some have completely disappeared already.
No collector having material sought has yet
refused to loan his recording. We still seek -
Four cylinders by Edward M Favor -

The King's Song=Columbia 6544 & U.S.Phonograph
of New Jersey.

Isabella = U.S.Phonograph Co of New Jersey
Newsboys' Chorus = " " " "
My little star = " " " "

Frank Daniels- My Angeline = Berliner 1000
Maurice Farkoa-Laughing Song = Berliner 2128
Maurice Farkoa-Trilby Song = Berliner 920
Bert Williams - My castle on the River Nile =
Victor 991

Bert Williams - My little Zulu Babe =Victor 1084
Thomas Q Seabrooke - There's a little street in
Heaven they call Broadway = Columbia 1733
Walter Jones - Somehow it made him think of home=
Victor M-3622

Joseph C Miron - My low C = Victor M-3621
William H Thompson- Katie, my southern rose =
Edison cylinder 8315

G P Huntley- Algy's simply awf'illy good at algebra
= G & T GC2-2762

John McCloskey- Alma = US Everlasting cyl. 1369
John McCloskey- Love me = US Everlasting cyl. 1357

I sincerely hope that a collector somewhere in the
world can help to complete this project - for
posterity. Jack Raymond, 1011,
3709 George Mason Drive, Falls Church,
VA 22041, U S A

PLEASE DO NOT FOLD

To -

73-4